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THE MIRROR

LOUIS R. REID, Managing Editor

Albany Lawmakers Favor Sunday Films —All Players But Those of Screen Now Have Clubhouse—Managers Disappointed in Parade Day Crowds—British and American Film Standards in Canada

SUNDAY films are winning favor at Albany with almost as much enthusiasm as was displayed there over the question of prohibition. Such a sign might furnish fresh proof that the game of politics is operated chiefly after the manner of a pendulum. What is taken away from the people in one direction must be restored in another. Returning soldiers have protested much at a certain deprivation of personal liberty in which they had no voice whatsoever. When they had a opportunity to speak out in meeting at Albany they availed themselves of it. They demanded Sunday films as a means of wholesome relaxation after months of hardships—and it appears as if the legislators were heeding their demands.

• • •

AUTOBIOGRAPHY is becoming more and more a favorite literary pastime with prominent theatrical people. E. H. Sothern is the most recent pathfinder in this field of literature. Where he has led others now follow. David Belasco, Elsie Janis, Henry E. Dixey and Laurette Taylor are all writing of their theatrical experiences. When is George M. Cohan to begin? Can he not find time between performances of "A Prince There Was" and rehearsals of other attractions to set down his activities in the theater?

• • •

LIKE the players in the legitimate field vaudeville actors now have a clubhouse—a building of imposing appearance and comfortably furnished, and located appropriately in the club zone of the Forties. The film world remains, however, without clubhouse representation. Where is another King Baggot who will rally enterprising spirits about him and establish another Screen Club?

• • •

THE Shuberts continue to extend their line of communication throughout the country. They have just added the Pitt Theater in Pittsburgh to their long list of playhouses.

• • •

CANADA'S vigorous spirit of loyalty to Britain recently found expression in the motion picture field by an insistence upon British dominance in the films exhibited in the Dominion. American observers have declared such a move as thoroughly fine and consistent, adding, significantly at the same time that the British standard must equal the American if the policy is to have genuine success. Now comes a report from the Canadian Northwest that "the fact that a picture is British will not alone draw business. It must have a special appeal or must be up to the standard of American films."

• • •

THEATRICAL managers who expected exceptionally good business on the day of the parade of the 27th Division were disappointed. While the attendance at the special matinees was large, the evening performances drew only moderately-sized audiences. Managers are in the main an optimistic class and they fully expected an extravagant mood on the part of the public as was manifested on the two "peace nights" last November. But they forgot that the public had just paid heavy income taxes and had read that another income tax, to be levied by the State, is in the process of birth at Albany.

• • •

CLEVELAND'S policy of co-operation between the Chamber of Commerce and the motion picture exchange managers is working to the advantage of all concerned, it is learned. Particularly, it is said, do the exhibitors profit as they are protected from graft and unfair competition. The Cleveland idea undoubtedly will spread and we may be confronted by the spectacle of a great industry conducted with honesty for all and prejudice toward none.

• • •

A STRIKE of union actors is threatened in Great Britain. Such a possibility is not so much a sign of the times as it is a sign of a revolutionary change in custom and tradition. Time was when it was considered undignified for an actor to be concerned about his economic state. Now he fights for his monetary rights with the same enterprise and zeal as his employer.

• • •

MAETERLINCK as a realist does not equal Maeterlinck as a symbolist is an impression of some critics. But the psychologists are busy, as Arthur Brisbane pointed out, seeking to find out whether the Belgian dramatist's recent marriage has changed his manner at looking at life.

• • •

WILLIAM A. BRADY has been vigorously protesting in Chicago against haphazard censorship of films. In the course of his remarks he very pertinently declared that he was the most persistent producer of Shakespeare in the theater and yet he wouldn't dare produce Shakespeare in pictures for fear of offending the censorship bodies.

• • •

THE evolution of a theatrical producer has long interested chroniclers of the stage. Most often the manager has risen from the ranks of theater treasurers and managers. But occasionally a prominent actor or critic decides to take a fling in the producing end of the theater, and there have been cases, notably during the season of 1917-18, when people identified in no way with the theater decided to produce plays—carried out their decision and failed, as George C. Tyler and other sincere producers predicted they would. Once in a while a press agent takes a whirl at producing plays. John D. Williams and Lee Kugel are the most conspicuous successes in this direction of late years. Williams has earned his place in stage history as the producer of "Justice." As for Kugel, one day he obtained the rights to that excellent character comedy, "Old Lady 31." He produced it and made a name, as well as a good bank account for himself. Richard Lambert produced "The Blue Envelope" after years of labor at the publicity desk. Will A. Page, who has handled several of the most pretentious productions of Elliott, Comstock and Gest, is shortly to turn producer with a play called "Oh, Peggy, Behave." But where is a producer who will turn press agent?

DRAMATIC MIRROR
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WHAT'S WRONG WITH OUR PLAYWRIGHTS?

BY EDWIN CARTY RANCK

American Plays Lack Ideas and Inspiration — Many New Offerings Are Merely Old Friends in New Clothes — "Dear Brutus" Stands Out Above Any Play of Native Origin Through Its Charm and Characterization

WHAT'S wrong with American playwrights? Surely they can't plead the excuse that the war has robbed them of ideas and inspiration. I am aware that the war has furnished a perpetual alibi for those who try to explain the high cost of "shoes and ships and sealing wax" and the passing of "cabbages and kings," but, surely there is no Herbert Hoover to conserve the brains of American playwrights. The sky is the limit so far as ideas are concerned, but the present day playwright is a miser. We were all opposed to hoarding at the time the doughboys were licking the daylight out of the Huns, but the lid is off now, Hoover has thrown up his job and the public is hungry for good plays.

Every now and then some manager trades new lamps for old ones and discovers, with a chuckle of satisfaction, that he has drawn a prize in the shape of a real Aladdin lamp, but this is very rare. More usually the old lamp remains an old lamp and the manager again turns despairingly to some new lamp in the hope that strong rubbing may bring results.

New Ideas Badly Needed

THERE has never been a time in the history of the American stage when new ideas were so badly needed and so eagerly sought. Everybody admits that—managers, playwrights and critics. Only recently William Faversham in an interview in one of the newspapers was bewailing the fact that he and Maxine Elliott simply could not get hold of a play good enough to produce. He said that they had been patiently and hopefully reading plays for months but could find no dramatic wheat in the streams of chaff that poured in.

"Where are our playwrights?" asked Mr. Faversham despairingly.

Then he went on to state that of all the plays he and Miss Elliott had so painstakingly waded through, most of them were not only as ancient as autocracy, but that the authors didn't even know how to write a play, evidently figuring out that as long as the subject matter was in *play form* it must naturally be a play. Such trifles as suspenses and motivation were omitted by the would-be playwright.

"Motiveless Plays Are Numerous"

I HAVE read many, many plays in manuscript form and have usually found that the word "motivation" is not in the vocabulary of the new playwrights. They don't even appear to know what it means, and yet nothing is more important in the building of a play. In fact, there "ain't no sech animile" as a play that isn't properly motivated. No playwright has the right to lead his audience into a blind alley and then leave them there.

It is an elementary fact that for every human action there is a motive. Whenever a crime is committed the invariable question asked is: "What was the motive?" Yet scores of "motiveless" plays are written in this country every year by writers who complain that the dramatic cards are stacked against them.

E. H. Sothern once wrote a play in which he poked fun at William Archer's book on playwriting, and one critic in reviewing the play, poked fun in his turn at "motivation" and the like, whereas we wouldn't have so many bad plays today if a few of these ambitious tyros had read Mr. Archer's admirable book before they attempted something for which they were obviously unfitted.

Defects of Playwrights

BUT it isn't only that our playwrights seem to know nothing of dramatic technique. They seem to be absolutely barren of ideas and originality. Not only do they borrow from their own past successes when they write new plays, but they strive so strenuously for superficial "novelty" that they lose sight of characterization entirely and their plays fizz out like worthless firecrackers. And sometimes it takes two and three playwrights to turn out a drama that wasn't worth doing.

It is getting to be a rarity to find a dramatist who can write. Therefore, isn't it reasonable to expect that the man writes a play *by himself* will some day become as extinct as the dodo?

Attention has already been called by one reviewer to the fact that many apparently new plays this season were merely old friends in new clothes. Every one recognized in "The Big Chance" the more familiar "Kick In" of a few years back. The new play was the old one camouflaged with war atmosphere. "Daddies" and "Three Wise Fools" are built on the same idea, and "East Is West" is a sort of whitewashed version of "The Willow Tree."

New Ideas Lacking in American Plays

WHERE, for instance, in any American play this season has there been a brand-new idea like that of Barrie's in "Dear Brutus?" Here the English playwright has taken a thought that has, at one time or another, occurred to all of us, and has built upon it a play of characterization, charm and pathos, told with a distinction of dialogue that gives it a permanent place in stage literature.

Let us weigh against "Dear Brutus" the values of "Forever After," for instance. In that hectic melodrama the author has gone to great extremes in order to be "novel" and "different." Lord knows he has succeeded! It is not difficult to be "different" when an author hurls good playwriting to the winds and resorts to purely mechanical contrivances to obtain an "effect" and startle an audience. A pistol shot, for instance, is the cheapest way in the world to obtain a thrill. But it always thrills. However, the real playwright strives to obtain his thrill by legitimate means; by the sheer force of drama itself.

"Dear Brutus" then is a valuable contribution because it has big, human values and achieves its results by means of legitimate drama. "Forever After," on the other hand, is based upon an absurdly ridiculous premise and is constructed along motion picture lines. Why infringe upon the "movies" when they can do things that even the most delirious playwright cannot hope to equal?

War Exerts Its Influence

THOSE who would cry "War!" must consider the years when there was no war. Then, of course, European competition was too strong for the native who aspired to footlight glories. Only the "old guard," who had become established in some mysterious golden age, could hope to see the product of their dramaturgic pens and typewriters actually visible in three dimensions on Broadway. And the struggling young geniuses drew their long fingers through their long hair, made tragic grimaces of discouragement, and either died of starvation or quit writing plays for other reasons.

Then came the conflict in Europe. At last American genius could come into its own in the theater. But, alack! American genius was nowhere to be found. An occasional native product, much heralded as blazing the trail for national drama, blossomed forth boldly, only to languish and sink away into the depths of oblivion.

Perhaps it is too much to expect any serious dramatist to come forward in the present upheaval of social and political orders. The nation is too busily engaged in rejoicing over the homecoming of sons and brothers and sweethearts to be deeply interested in the theater. The demand is for happy-go-lucky, frivolous, girl-and-music shows. And yet, for some inexplicable reason two of the notable successes of the season have been "Redemption," which is neither happy-go-lucky nor frivolous, and "Hamlet," which is certainly ditto. Such being the case, then, suppose an American playwright should bob up serenely with a masterpiece. Would the public be too obsessed with the pursuit of frivolity to give him an ear? Would—but why worry? No American playwright has bobbed up; which brings us once again to a question.

What's wrong with the American playwright?

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THE theater ticket brokers will be the next to engage the attention of the revenue collectors.

Under the new law brokers in admissions to playhouses and, in fact, to any and all places of amusement, will be compelled to pay a tax to the Government on the excess charged by them.

Internal Revenue Collector Edwards yesterday stated that this tax must be paid on all such business after April 1.

"The new revenue act provides that where a ticket of admission to a theatre is sold at a place other than such theatre at not more than 50 cents above the regular price, 5 percent, of the amount of the excess must be paid to the Government as tax," said Mr. Edwards.

"If the excess charged is over 50 cents on a ticket, 50 per cent. of the entire amount of the excess must be paid to the Government. It is important to note that this tax is to be paid by one selling the ticket and is in addition to the tax paid by the theatre-goer. Tickets sold for all other places of amusement under similar conditions are affected in the same way.

"The name of the seller and the price at which the ticket is sold (exclusive of the tax to be paid by the person paying for admission) must appear on each ticket."

Giant Negro of "Chu Chin Chow" Slain; Wife Held

George Bell, the seven-foot-eleven-inch negro, who will be recalled as the giant Nubian in "Chu Chin Chow," is dead, shot once in the head and once in the heart at a dance which the negro colony in Milwaukee was giving in his honor. Mazie Easley, the four-foot-eight-inch wife of the huge negro, is held by the police, charged with murder.

The climax came when George went out for a round of refreshments with a gay company and did not take Mazie along. On his return the bullets began to fly.

• • •

Manners Wins Injunction

Judge Mayer, of the United States Court, has issued an injunction restraining the use of the title "Happiness" as the title of any photo-play. This was done upon the application of J. Hartley Manners, the author of the play "Happiness" in which Laurette Taylor is now starring.

The Triangle Film Corporation made a photo-play under the title of "Happiness," telling a story entirely unlike that of the play. It was then that Mr. Manners started suit to protect the title, which resulted in the injunction just issued.

• • •

Morosco to Present "Mme. Sappho"

Oliver Morosco has definitely decided to open the next season at the Morosco Theater with "Mme. Sappho," the new play he has acquired from Frederic and Fanny Hatton for Grace Valentine. The play will be tried out at Los Angeles the first week in July and will be brought to Broadway early in September.

• • •

Helen Falconer to Wed Gene Buck

Helen Falconer, who is appearing with Fred Stone in "Jack o' Lantern," has announced her engagement to Gene Buck, song writer and author. The marriage will take place in June.

IS THAT SO!

Gilda Varesi, now in "A Little Journey" will play for the Messrs. Shubert for the next two years.

Edith Gresham, daughter of Herbert Gresham, the well-known director, is appearing in an important role in Rachel Crothers' newest comedy, "39 East."

Bert Gardner, who was with the "The Girl Behind the Gun," is back in his old role of Billy Cope in John Cort's "Flo Flo" company.

Cora Tracy, the contralto, will sing the title role of "Iolanthe" in the Society of American Singers' revival at the Park Theater.

Glen MacDonough, author of the book and lyrics of "The Kiss Burglar" recently revived at the Broadhurst, is doing a new play for the Shuberts.

Alonzo Price, author of "Somebody's Sweetheart," is understudying all the male roles in that piece.

Gypsy O'Brien, Gilbert Douglas and Richard Dix have been engaged by G. M. Anderson for "I Love You."

Langdon McCormick has a new playlet called "The Warrant," which he will offer in vaudeville soon.

Daisy De Witt has been added to the cast of the Morris Gest "Century Midnight Whirl."

Emilie Lea, who left "Glorianna" to join the cast of another musical show, is back in the Cort production. It is heading for Chicago.

Aaron Hoffman is selecting a cast for his new comedy, "Welcome, Stranger," which will begin rehearsals soon for a short spring tour.

Madeleine Marshall has been engaged for the part of "Ruth" in the Shubert production of "Susan Lenox."

Francis De Croisset, author of "The Hawk," "The New Secretary," and other plays, has put his "Hotel particulier" (Hotel Bischoff-Saim) at the disposal of President Wilson, during his sojourn in France.

TURF PATRONS TO HAVE THEATER

Former State Senator Will Build New Playhouse at Saratoga Springs

A new theater, modern in every respect, and patterned after the latest Broadway playhouses, will soon be built in Saratoga Springs, for the entertainment of the patrons of the annual Saratoga Association racing meet.

Former State Senator Edgar Truman Brackett is back of the proposition, and William Benton, a lawyer in Senator Truman's office, will be in charge of booking the best New York attractions for the house.

The theater will stand at Broadway and Spring street, probably on the site of the old Manhattan Club.

• • •

Bessie McCoy to Stage Show for Salvation Army

Bessie McCoy-Davis is arranging a performance for the benefit of the Salvation Army.

Miss McCoy will stage her performance at the Metropolitan Opera House on April 27. In making this arrangement she obtained the cooperation of F. Ziegfeld, Jr., to whom she is under contract.

Miss McCoy's program is now being assembled. A number of socially prominent women are giving Miss McCoy their support.

• • •

Sousa Out of Navy, Will Tour Again with Band

Lieut. John Philip Sousa will make a coast-to-coast tour with his band, opening at the Brooklyn Academy of Music, Saturday, June 14. On his opening program he will play for the first time, his newest march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt. Lieut. Sousa has just received his honorable discharge from the navy.

• • •

Smith and Golden Plays

Andre Charlot, the London manager, has completed arrangements with Winchell Smith and John L. Golden to produce "Three Wise Fools" in London at the conclusion of the play's New York run. The New York cast will be sent abroad intact. Smith and Golden also plan to send to London "Turn to the Right" and "Lightnin'," with Frank Bacon.

• • •

"Red Heart" Rewritten

James P. Sinnott of the Evening Mail has rewritten "Red Heart," the comedy-drama played at the Republic Theater two Sundays ago. George Miller will put it in rehearsal soon with a cast headed by Olive Wyndham.

• • •

"Penny Wise" Resumes Run

"Penny Wise," which closed its engagement at the Belmont Theater last Saturday, resumed its New York run Monday at the Punch and Judy.

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Morosco's New Musical Play

"Smith, Jones, and Brown," a musical comedy, will be produced next season by Oliver Morosco.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

No meeting of the Council was held on Tuesday as everyone was out on Fifth Avenue cheering our soldiers of the 27th Division, and in the afternoon most of the members had to give special matinees to accommodate the holiday-makers.

As we are now in affiliation with the A. A. of England, before signing a contract to play over there, members should call at this office to learn the special conditions which they must obtain. It would be a serious matter if some of our people unwittingly broke any of the salient points of the affiliated organization.

We have received quite a number of letters from those who are endeavoring to stop Sunday performances in different cities, applauding our attitude. After Washington, D. C., legalized such performances several other cities followed suit, and if we want to prevent the practice from becoming general we must exert every effort. No actor can look forward with complacency to an entire season without a day of rest.

We have just received word that Corporal Andrew Castle, for a long time our Special Deputy in Chicago, has been decorated by the French Government with the Croix de Guerre and Palm for extreme bravery in action. Our heartiest congratulations to Mr. Castle, of whom the profession feels very proud. He is one of those earnest supporters of the A. E. A. who never goes anywhere without an application blank in his pocket.

On Monday, the 24th, a number of theaters gave special matinees for soldiers only, no admission being charged at the door. In some cases the result was quite comic. At the Hudson and Maxine Elliott Theaters (both playing enormously successful pieces) not one person came into the theater! At the Princess the performance was given to about 40, and these were secured, we understand, by the employes giong out on the street and begging those in uniform to come in. Other theaters, too, were compelled to call off the performance for lack of attendance.

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Gets English Rights to "Kiss Burglar"

The English rights to "The Kiss Burglar," now at the Broadhurst Theater, and which moves to the Nora Bayes Theater next week, have been disposed of to Andre Charlot.

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Whitney to Give Musical Play

F. C. Whitney is preparing to produce a musical play entitled "The Sweethearts' Shop." It is the effort of Anne Caldwell, with score by Hugo Felix. Mr. Whitney is already engaging a cast for it.

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To Present "Montmartre"

A play from the French, entitled "Montmartre," will soon be put into rehearsal by A. H. Woods.

WHAT THE SHOWS ARE DOING ON THE ROAD

ALBANY: HARMANUS BLEECKER HALL—May Irwin and an excellent company appeared March 20-22 in her new play, "The Water's Fine." Miss Irwin's work proved as highly entertaining as ever and she was accorded a most cordial reception. Her songs, *Jazzing the Alphabet* and *Ida*, which was about a girl who drank cider, scored as did the numerous dancing numbers. Florence Nash returned in her play, "Remnant," 24-26, and duplicated her success. The musical comedy, "Come Along," fills out the week. HERRICK.

ALLENTOWN: LYRIC—"Our Pleasant Sins" played to good business. It was a first performance and promises to be a hit. "The Aftermath" played to poor houses and was very poor compared to the usual two dollar shows to which we are accustomed. "Playthings" did good business. Ethel Barrymore turned people away during her stay in "The Off Chance." SHOTWELL.

BUFFALO: MAJESTIC—Hitchcock fans were amused with "Hitchy-Koo 1918." Mr. Hitchcock appears to advantage throughout the show and one of his best bits is done in a sketchy scene, "The Vendue." SHUBERT-TECK—"Seventeen" pleased the patrons of the Tarkington comedy. A strong, sympathetic feeling seemed to pervade the onlookers. BARKER.

CINCINNATI: LYRIC—The week of March 23, "The Climax," with Eleanor Painter, was a rare treat, dramatically. GRAND—Ina Claire, Cyril Scott and H. Reeves-Smith were featured in the Belasco production "Polly With a Past," the week of March 24. The Ziegfeld Follies preceded with a seven day run that surpassed all previous records for attendance and receipts, the latter running far above the $30,000 mark. GOLDENBURG.

CLEVELAND: OPERA HOUSE—Mitzi in "Head Over Heels" delighted her admirers at the Opera House. House completely sold out for the week. COLONIAL—"Leave It to Jane" was given a warm reception. LOEB.

COLUMBUS: HARTMAN—"The Passing Show of 1918" is doing good business at $3.00 top prices. Eugene and Willie Howard, with the stunning chorus of girls is a big hit. Irene Franklin also scores. Costumes and scenery in excellent shape for road show. LANGLEY.

FT. SMITH, ARK.: NEW—Al Fields Minstrels played as usual to S. R. O. "Miss Springtime" was a fine performance to small business. COLE.

INDIANAPOLIS: ENGLISH'S—Ziegfeld's Follies held the boards week of March 24, playing to capacity houses at every performance. The advance sale, at advance prices, was the largest ever done here for the Follies. SHUBERT MURAT—Old Lady 31, the charming romance of old age, played a return engagement March 26-27 with Effie Ellsler in the Emma Dunn role. KIRKWOOD.

PHILADELPHIA: ADELPHI—"Parlor, Bed Room and Bath," with Florence Moore in leading role, did a brisk business, its second week. BROAD—Owing to illness of Lawrette Taylor, the engagement of "Happiness" was postponed. GARRICK—"Turn to the Right" opened for return engagement with Mike Soulin playing "Slippery Muggs." CHESTNUT ST. OPERA HOUSE—"The Melting of Molly" in its second week. Box-office reports good houses. FORREST—"Flo-Flo" a musical show opened its Philadelphia engagement to big business. LYRIC—Nora Bayes, heading her own company in "Ladies First" continues to attract. SHUBERT—McIntyre and Heath are in the final week of "Hello Alexander." WALNUT—Chauncey Olcott scores big in "The Voice of McConnell."

SAN FRANCISCO: COLUMBIA—Richard Carle opened at the Columbia in "Furs and Frills." He had a good house and pleased. CURRAN—A smashing business is being done for the second week with "The Man That Came Back." CASINO—The Casino is still playing to S. R. O. with the musical comedy "Lets Go," starring Fanchon and Marco and Jack Wilson. BARNETT.

ST. PAUL: METROPOLITAN—The Drews in "Keep Her Smiling" had a big week. "Maytime" did excellent business, 23-29. PFISTER.

TORONTO: ROYAL ALEXANDER—"See You Later," another new Comstock-Elliott production, and quite a clever one, too, scored. Victor Moore has the best part he has had since Sid Burns. PRINCESS—"Tiger Rose," with Lenore Ulrich, played to good patronage. DANTREE.

PEGGY O'NEIL

Who has won a great success in "Tumble In." It is her first appearance in Musical Comedy.

MUSICIANS FORM PROTECTIVE UNION

Justice Hotchkiss Approves Incorporation of National Federation of Artists

Supreme Court Justice Henry D. Hotchkiss has approved the incorporation of the National Federation of Musicians.

This association is organized, so it is set forth in the papers: "To improve working conditions of men employed as musicians, particularly as to hours of labor and remuneration, to properly regulate such trade for the general welfare of persons employed therein, and to provide pecuniary assistance to members during unemployment and illness."

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New Musical Comedy

Rehearsals have been started by the Metropolitan Comic Opera Corporation, on a new musical comedy entitled "It's Up to You," book and lyrics by A. G. Delamater; music by Wm. Frederic Peters.

NEW YORK TO LOSE FRENCH PLAYERS

Jacques Copeau and His Company to Return to Paris

After two successful years at the Theater du Vieux Colombier, in West Thirty-fifth Street, Jacques Copeau, director and producer, and most of his company of French players will return to France after their season ends on Saturday night. Mr. Copeau will resume his Théâter du Vieux Colombier in Paris, after which the theater here, formerly the Garrick, was renamed.

The Board of Directors of the French Theater in New York, of which Otto H. Kahn is chairman, has made no decision as yet concerning the arrangements for next season.

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Shubert's New Cut-Rate Plan

A new phase of cut-rate theater ticket selling direct from the manager to prospective patrons has been devised and set in operation by the Shuberts.

The plan calls for a circular letter sent to big employers with pass blanks enclosed. These blanks, when signed by the employer, gives the bearer the privilege of seats in the group of theaters mentioned in the letter for one-half of the regular box-office rate.

The circular letter sent out last week assigned certain nights for certain attractions. The shows listed were: "Good Morning, Judge" (Shubert), "Keep It to Yourself" (39th Street), "A Sleepless Night" (Bijou) and "Toby's Bow" (Comedy).

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Blossom's Friends to Complete His Play

Rehearsals of the play half finished by Henry Blossom at the time of his death will start in a few days.

George M. Cohan, R. H. Burnside, Glen Macdonough and John L. Golden have volunteered to write the additional lyrics, and Roi Cooper Megrue, upon whose comedy, "Seven Chances," the piece is founded, will complete the libretto. The royalties which would have accrued to Mr. Blossom under his contract, had he lived, will be paid to Mrs. Blossom.

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Paul Swan to Dance at Selwyn Theater

After a long absence owing to army service, Paul Swan will return to the stage and will give a dance matinee at the Selwyn Theater on April 30. Mr. Swan will be assisted by an orchestra of symphony players and six girls. On the elaborate program are such interpretations as "To Heroes Slain" with music by Grieg.

This will be Paul Swan's only appearance in New York as he has just signed a contract with the Post Pictures Corporation for a series of feature photo plays.

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Police Reserve Form Orchestra

A symphony orchestra of 60 pieces is now being formed among the musicians belonging to the Theatrical Regiment of the Police Reserve. This orchestra, which is to be conducted by Maximillian Pilzer, is now well along in its rehearsals, and expects to give its first concert soon at the Amsterdam Opera House.

THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 5

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*Fay Bainter makes another success*	118
Belasco	Tiger, Tiger	*Class distinction in sex problem play*	170
Belmont	The Burgomaster of Belgium	*Reviewed in this issue*	16
Bijou	A Sleepless Night	*A bright boudoir-negligee farce*	47
Booth	The Woman in Room 13	*Thrilling mystery melodrama*	95
Broadhurst	39 East	*Reviewed in this issue*	8
Casino	Sometime	*Ed Wynn in a T. B. M.'s show*	224
Central	Somebody's Sweetheart	*Musical comedy*	120
Geo. M. Cohan	A Prince There Was	*Cohan continuing in the leading role*	119
Comedy	Toby's Bow	*George Marion scores big hit*	74
Cort	The Better 'Ole	*Bill, Bert and Alf in the flesh*	196
Criterion	Three Wise Fools	*Has a certain amount of whimsy*	183
Eltinge	Up in Mabel's Room	*A chemise the central figure*	93
Empire	Dear Brutus	*Excellent cast in Barrie play*	123
44th Street	Take It From Me	*Reviewed in this issue*	8
48th Street	Luck In Pawn	*Sentimental comedy by new author*	16
French	French Players	*Last week of repertory company*	203
Fulton	Please Get Married	*Farce of the twin bed school*	56
Gaiety	Lightnin'	*Best character comedy of the year*	260
Globe	The Honor of the Family	*Skinner revives romantic drama*	24
Greenwich Village	Hobohemia	*Satirizes "The Village"*	65
Harris	The Invisible Foe	*Deals with the occult*	111
Hippodrome	Everything	*Correctly expresses title*	390
Hudson	Friendly Enemies	*German-Americans erase their hyphens*	371
Knickerbocker	Listen, Lester	*Tuneful, humorous and picturesque*	122
Liberty	Moliere	*Another Moeller historical play*	24
Longacre	Three Faces East	*Suspense, suspense, suspense*	266
Lyceum	Daddies	*War orphans find parents*	220
Lyric	The Unknown Purple	*A modern Count of Monte Cristo*	216
Maxine Elliott's	Tea For Three	*Expertly dialogued triangle play*	229
Miller's	Mis' Nellie of N' Orleans	*Sentimental comedy a la creole*	71
Morosco	Cappy Ricks	*Wise and Courtenay continue partnership*	94
New Amsterdam	The Velvet Lady	*Herbert music embellishes farce*	71
Nora Baye's	The Kiss Burglar	*Return of former success*	24
Playhouse	Forever After	*Sentiment to the nth degree*	243
Plymouth	Redemption	*John Barrymore in Tolstoi drama*	196
Princess	Oh, My Dear	*Princess Oh school musical play*	151
Republic	The Fortune Teller	*Marjorie Rambeau the star*	44
Selwyn	Tumble In	*Reviewed in this issue*	15
Shubert	Good Morning, Judge	*Pinero's "The Magistrate" musicalized*	82
39th Street	Keep It To Yourself	*Another bridal suite farce*	114
Vanderbilt	A Little Journey	*Contrasting types in conflict*	117
Winter Garden	Monte Cristo, Jr.	*Gorgeous musical extravaganza*	56

"TUMBLE IN"

Pajamas and Silk Comforters Inspire Composer

Falling in sympathetically with the turn the lighter plays of the moment have taken toward making capital of the furnishings and costuming of the bedroom, Arthur Hammerstein is featuring a sort of super by-low number in "Tumble In," his newest musical comedy now at the Selwyn theater.

This is a musicalized version of the old Hopwood-Rinehardt farce, "Seven Days." In place of the small group of six or seven persons who were quarantined in a friend's house for a week "Tumble In" presents a large house party in the same predicament. When it comes time to put the company to bed room must be found for the girls of the chorus. Fortunately there is a stack of silk comforters on hand, and as the girls were thoughtful enough to bring their pajamas with them they all decide to sleep in the living room. Thereupon they sing the composer's favorite sleeping song, do a bit of a dance in their pajamas and "tumble in."

The music, written by Rudolph Friml, is all tuneful and pretty, the lyrics, by Otto Harbach, are interesting, and the singing, particularly that in which a very good male quartette takes part is good. The comedy is in the hands of that good, fat comedian, Herbert Corthell, with Charles Ruggles, Zelda Sears, Peggy O'Neill and Edna Hibbard, to assist. Johnny Ford plays the burglar, and the company includes Olga Mishka, a fine little dancer; Claire Nagle, Fred Lennox and a nifty ensemble of show girl beauties. The Selwyns share the production honors of "Tumble In" with Mr. Hammerstein.

BURNS MANTLE.

. . .

"39 East"

Rachel Crothers Uses Old Theme Well in New Play

Very simply and rather appealingly Rachel Crothers has taken the old, old theme of the good girl adrift in New York in her new play of "39 East," which was given at the Broadhurst theater last night, and made a new play of it.

It might be called "The Country Girl," and be submitted as a companion play to Edgar Selwyn's "The Country Boy," seeing that they both have a boarding house background.

There is a similarity, too, in their sentimental twists, but that is not to be held against any author. Innocence abroad in the theater is quite certain to get itself into about the same general situations.

In "39 East" Constance Binney makes her debut as a leading woman on Broadway. She scored a definite hit last night because she has youth and charm, and, though she plainly has been ever so carefully coached, is quite equal to giving even a better performance than she did once she is free of the artificial restraints put upon her by her instructors and the natural handicap of her anxiety.

Henry Hull, after two years of "The Man From Home," plays the hero who rescues the young girl just as she was about to go to dinner with a theater manager, and his performance, too, was excellent.

BURNS MANTLE.

NO MAN'S LAND

·By Mlle·Rialto·

DO you believe in spooks? If not, go to see "Tumble In" and be convinced. For there you will find a most alluring little shadow figure that dances around in green—now shining, now fading. Really, it is nothing short of marvelous in these endless days of dancing, to find a newcomer who can bring illusion so close to realism as does Olga Mishka in her Limbo Land Dance. She shows great skill in dressing to interpret her roles, too. This quality, in addition to a pleasing personality, should make her a great favorite about town. Perhaps she will become hostess at fashionable dancing parlors, and own Rolls-Royces and things—who knows?

. . .

PEGGY O'NEIL has demonstrated that musical comedy is easily within the scope of her talents. Previous to her appearance in "Tumble In" she has confined her engagements to dramas and comedies and sentimental journeys of an Irish girl such as "Peg O' My Heart." Arthur Hammerstein, casting about in Atlantic City for an actress who could act and who possessed a sense of humor, selected Miss ONeil. The result is a happy one for all concerned, including the public. Miss O'Neil sings a little, dances a little and strikes various humorous attitudes—all in her own good way.

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BACK from "the movies," Mabel Taliaferro is again demonstrating that she can register as well in real life as on the screen. But it seems unfortunate that she had to wear such unattractive frocks in "Luck in Pawn." Ever since the days of "Polly of the Circus," she has been a great favorite, and being a decidedly pretty little lady, she deserves dresses that will set off her daintiness and charm.

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THE WATSON SISTERS at the Winter Garden are a splendid example of what a power the female of the species have become in the theater world. They have successfully taken the place of the Howard Brothers and prove that one fat lady and one slim one can carry comedy burdens successfully—even at the Winter Garden.

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GRACE VALENTINE and her dimple are back in town again. Once more she is trying to be lured in the Hatton comedy, "Lombardi, Ltd." And lured she will be, until next fall, when she will appear in "Mme. Sappho," which the Hattons have written especially for her.

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FEMININE spies may come and go, but it remains for Violet Heming to take the honors at "strafing." The war is over, but still she convinces us that the password—in "Three Faces East," is as important today as it was in the days of the Hindenburg line.

THE return of Josephine Victor is being heralded with delight along the Rialto. Her absence has been much too long, and it is hoped that "Claudia," in which she is rehearsing, will be such a success that she will not leave New York for a long, long time.

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ANOTHER favorite to trod the path to the stage door entrance once more is Margaret Illington, who has not been seen since the brief revival of "The Gay Lord Quex." She is going to be the Good Bad Woman in the play of that name by William Anthony McGuire. It was pretty well admitted that she can be a bad good woman in "The Naughty Wife." To transpose the adjectives should not be a difficult stage accomplishment.

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EVELYN VARDEN is a comparatively new arrival on Broadway. It was not until she startled New Yorkers with her appearance in a one-piece bathing suit in "Seven Days' Leave" that she gained their attention. But now she is showing them that in conventional costume, she is fully as worth while seeing, in "The Honor of the Family."

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ALONG with circus news comes the word that Ziegfeld beauties are being assembled for the Follies, and so we can be sure that spring is here, despite near blizzards. And in the budget of news from the busy New Amsterdam offices come the glad tidings that Marylin Miller heads the cast of lovely maidens.

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SO many players are reaping profits in various directions that it is difficult to keep a record of them. Back and forth they flit from musical comedy to midnight revues to studio appointments that one wonders when they find time to sleep. One of the most conspicuous of the list of no-time-for-slumber players is Mollie King. She goes through enough action in "Good Morning, Judge" to earn a nice long nightly rest. But not for Mollie! Her performance ended she flits to the Century Grove, where she repeats her strenuous exercise—with an eye, of course, to her health and to the ever-increasing bank book. Screen engagements employ her spare time. Miss King simply will get ahead.

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PEGGY HOPKINS is making more and more of a name for herself as a farceur. In "A Sleepless Night" she embodies youthful innocence and naivety so adroitly as to appeal to the t. b. m.'s wife as well as to the tired business man himself. She made her first appearance in farce in "She's in Again," which Ned Wayburn presented some seasons ago. She has developed her talent considerably since then and soon she is to be rewarded with an engagement in "A Sleepless Night" in London.

"THE BURGOMASTER"

Maeterlinck's War Play Splendidly Acted

Maurice Maeterlinck will probably write his best war play when the echoes of the conflict are dim and distant. But it was not to be expected that he would wait ten years before writing a war play.

"A Burgomaster of Belgium" sets forth dramatically an incident of the invasion of Maeterlinck's country in August, 1914, when the victorious Huns were sweeping over the peaceful land like a swarm of stinging pests, laying waste all that blocked their way and purposely seeking to terrorize the community.

The burgomaster of the play is a simple soul who seeks to protect his people and to comply with all the demands of the invaders. He warns his people to remain passively in their homes and makes a collection of all the firearms in the village.

In spite of his precautions, however, a German officer is shot from ambush, presumably by one of his own men. The major commanding the Prussians demands a victim. If one is not delivered into his hands within a specified time the burgomaster, held as hostage, must die in his place.

The situation is further patheticallly complicated by the fact that the second officer in command of the Germans is the burgomaster's son-in-law and he is ordered to head the firing squad.

The burgomaster goes nobly to his death, refusing to accept the sacrifice of those loyal Belgians who offer to take his place, and the final act of the play is a moving tragedy that is certain to strengthen the determination of many people not to forget too quickly the methods of the Hun in war.

The play, now at the Belmont theater, is splendidly acted.

MANTLE.

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"TAKE IT FROM ME"

New Musical Comedy Is Spontaneous and Novel

The last musical production of March came in like a lion. That is, there is vigor, a substantiality about "Take It From Me" which is welcome and refreshing after the host of innocuous intimate offerings. In its style of songs, wealth of comedy tricks and its large ensembles it is not unlike the old-fashioned musical play. But it has a spontaneity almost unprofessional in character—and in that lies its chief charm.

The fun of the new play at the Forty-fourth Street proceeds from the situations developed and for that reason has an appeal that is lingering. And the story is built around—strangely enough—a new idea. A young idler inherits a great department store which he proceeds to ruin in less than one year in order to thwart a scheming director who would destroy it on his own account in order to buy it in cheaply in a receivership basis. Of course, the ruin is completed with the aid of girls, a couple of cronies and more girls.

No players of Broadway personality, with the exception of Vera Michelena, are prominent in the cast.

The music is by Will R. Anderson. Will B. Johnstone wrote the book and lyrics. Joseph M. Gaites is the producer.

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IN MANY CITIES

BUFFALO: STAR—"Rich Man, Poor Man," introduced the Knickerbocker Players to their audiences at the Star. The chief figure in the story is Baba, played by Minna Gombell in a spirited and entertaining manner. BARKER.

CHICAGO: WILSON AVENUE—The North Shore Players are offering "Peter Pan." GREAT NORTHERN—The Great Northern Players presented "The Honest Grouch," a short comedy, by Mortimer Martini. Minna Phillips played the part of Sadie, the typist; Allan Murnane had the title role. Other parts were played by Susan Given, Ainsworth Arnold and George Tay-

ELMIRA: MOZART—The Hodges Musical Comedy company started an indefinite season of musical stock March 24, offering "The Flirt" and "The Bet" during the week to pleased houses. BEERS.

FALL RIVER: ACADEMY OF MUSIC—The Blaney Players, the best, presented "The Unkissed Bride" with great success, week 24-29. Local theatergoers have taken this splendid company to their hearts, and their success is more than assured. Next week "Madame X."

MINNEAPOLIS: NEW UNIQUE—Stock swings merrily along at the New Unique, Minneapolis, where the Unique Players are giving two performances a day of popular successes, old and new. Capacity houses prevail. The company includes Florence Johnstone, Warren Wade, Constance Hallet, Bessie Dainty, Frances Gregg, Stanley Andrews, Robert Bruce, Raymond Appleby, Louis Hollinger, Chas. Peyton and others. William M. Vance is manager, J. E. Rosen assistant manager, and Ethel Philo treasurer. The New Unique is one of the many theaters operated by Messrs. Finkelstein & Ruben in the Twin Cities. CAROLINE BEEDE.

NORTHAMPTON: ACADEMY—Northampton's notable municipal company is carrying through the last half of the season with a repertory probably never before equalled by a stock company. The present week "Hindle Wakes" is being given with remarkable fidelity to its most striking values. "'Way Down East," Masefield's "Nan," "Everyman" for Holy Week, and Galsworthy's "A Bit of Love" are scheduled for production. BREWSTER.

PITTSBURGH: PERSHING—Audell Higgins and Arthur Vinton played the leads in "Sinners" and were well received. Helena Rapport was especially clever as the country servant while Alice Baker portrayed the role of the mother very satisfactorily. The last half of the week "Officer 666" was presented. LATUS.

ST. PAUL: SHUBERT—Otis Oliver Players followed "My Irish Cinderella," with "Johnny Get Your Gun," "Rich Man, Poor Man," "Naughty Bride," "Across the Great Divide," "Millionaire's Son and The Shop Girl." "Bringing Up a Husband," March 30-April 5. "Any Man's Sister," 6-12. PFISTER.

SALT LAKE CITY: WILKES—Nana Bryant, Cliff Thompson and J. Anthony Smythe, with the Wilkes players, appeared this week with great success in "The Woman on the Index," Miss Bryant and the other principals receiving much applause. The bill for next week will be "Mile-a-Minute Kendall." HIPPODROME—Ralph Cloninger and his company of players, with Gertrude Bondhill, appeared in "The Tidal Wave." The play, while not new, was well received by large audiences throughout the week. The bill for next week will be "The Sweetest Girl in Dixie" PICKERING.

SAN FRANCISCO: ALCAZAR—"The Unkissed Bride," starring Belle Bennett and W. P. Richardson was the bill last week, The play was much enjoyed. "Yes Or No" will be given.

SCHENECTADY: VAN CURLER—Lent shows no falling off in attendance or waning in popularity of Mae Desmond and company who, for the sixth week of their engagement, presented "Sis Hopkins." For March 31-April 5, "The Eyes of Youth" is programed. SAHR.

SOMERVILLE, MASS.: SOMERVILLE—"He Fell in Love With His Wife" is the offering by the Somerville Theater Players the current week. In it Rowden Hall is seen to particularly fine advantage as are Winifred St. Claire, Ruth Fielding and Rose Gordon. Next week "The Lottery Man" is the underline.

WILLIMANTIC, CONN.: LOOMER — Myrkle-Harder company, week of March 31, will present "The Brat," followed by "Here Comes the Bride." Other plays to be given include "Cheating Cheaters," "Pals First," "Land of Promise," and "Daughter of Mother Machree." PALMER.

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Musical Stock for Minneapolis

Minneapolis is to have a season of musical stock, opening at the Shubert Theater Easter Sunday, April 20. Lieut. "Buzz" Bainbridge will be the impresario, and he is now in New York City selecting the personnel of the company. Florence Webber, seen here two seasons ago under the Bainbridge management, will be the star of the new organization and a chorus composed of twenty-four Minneapolis girls is being engaged.

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IS THAT SO!

Harry A. Andrews will be director of the new James Durkin Stock Co. to open soon at Springfield, Mass. Mr. Andrews will soon close his engagement with the New Bedford Co.

Henrietta Tedro, who followed Georgie Drew Mendum as the nurse in the original company of "The Time, the Place and the Girl," has become a member of the North Shore Players in Chicago.

Doris Underwood has joined the Savoy Stock Co., Hamilton, Ont., as second woman.

Winniett P. Wright, late of the Arts and Crafts Theater, Detroit, will make his first appearance with the Blaney Players, Fall River, in "Madame X."

WHERE'LL WE GO TONIGHT!

Palais Royal

The second edition of "The Spice of Life," by James K. Hackett and John Murray Anderson, is now being given its first performances at the Palais Royal and already proven to be a great success. Among the artists are Kanazawa Company of Japanese performers, Mme. Kimura, Fanti, Leola Lucey, Gloria Foy and Maxine Brothers.

The New Sonora

The new Sonora restaurant, at 216 West Forty-second street, is becoming popular for its excellent Mexican dishes. It has been catering to many after-theater parties during the week, and it is the only one resort in the city where such dishes are served.

Moulin Rouge

Record breaking crowds have nightly been dining and dancing at the Moulin Rouge. All have been in praise of the new decorations which have been added.

Thomas Healey's Golden Glades

No establishment is producing a more distinctive and original entertainment than the Victory Revue which is presented twice nightly in the Golden Glades, Thomas Healy's, Broadway and Sixty-sixth street. A musical comedy session is also presented and is equally as interesting.

Hotel Majestic

Under the direct supervision of Walter Guzzardi, the Hotel Majestic cafes have been crowded with luncheon guests. Copeland Townsend has ordered a substantial cut in prices, but at the same time maintaining the Majestic's unusually high standard of service. The Flower Room will be redecorated and renamed the Venetian Room.

Reisenweber's

Doraldina, the noted dancer, meets with increasing popularity each week at Reisenweber's with her Hindu gypsy dance and the Garamba shiver. A standard of her work may be gauged by the fact that the Hawaiian government employs her as their official dancer.

Sophie Tucker and her Six Kings of Syncopation are proving a huge success.

The New Stanley Hotel

The New Stanley Hotel, at 124 and 126 West Forty-seventh Street, has been announced by hotel experts to be one of the most modern ten story hotels in this city. While the rates are reasonable, it caters to high class trade. The rooms are en suite as well as single. It is convenient to theatres and the shopping districts.

* * *

MARRIAGES

BELFRAGE—McCLAIN.—George Belfrage, manager of the Hip-Hip-Hooray Company, playing at the Olympic, Cincinnati, was married March 23 to Miss Helen McClain, leading lady of the company.

DAY-HARRISS—Harry I. Day, former editor of Paramount Progress, now engaged in sales promotion work for the Famous Players-Lasky foreign department, was recently married to Miss Marquita Harriss, of Memphis, Tenn. The marriage was the culmination of an Army romance which had its inception last Christmas when Miss Harriss was visiting at Camp Upton, where Mr. Day, then a Lieutenant in the Infantry, was stationed.

TURNBULL — LASKY. — Lieutenant Hector Turnbull, former dramatic editor of The Tribune, and Blanche Lasky, sister of Jesse Lasky, the motion picture producer, were married on March 18, five days after his return from France.

* * *

DEATHS

GRIFFEN. — Gerald Griffen, veteran actor, died last week. In late years he had been prominent in vaudeville and motion pictures.

STERN—Ben Stern, for many years a prominent theatrical manager, died March 27 in the Stern Sanitarium on West End Avenue. He was about 60 years old. Mr. Stern was long associated in business with Henry B. Harris. He had acted as manager for Fanny Davenport, and for Blanche Walsh and Melbourne MacDowell in their repertoire of Sardou plays. For the last two years Mr. Stern had managed Loew's Seventh Avenue Theatre.

PLAY DATES AHEAD

ADAM AND EVA; Boston March 17-indef—**ATTA BOY**; Chicago March 23-indef.

BETTER 'OLE Co. "E"; Chicago indef—**BIRD OF PARADISE**; Parkersburg Apr 1, Clarksburg 2, Morganstown 3, Wheeling 4-5, Washington 7-12—**BRIDE SHOP**; Toronto Mar 31-Apr 5—**BUSINESS BEFORE PLEASURE**; Chic indef.

CANARY; Cincinnati Mar 31-Apr 5—**CHU CHIN CHOW**; Toronto Apr 7-12—**CROWDED HOUR**; Buffalo 31-Apr 5—**CURE FOR CURABLES**; New Haven 2-5, Scranton 7, Wilkesbarre 8-9, Sunbury 10, Johnstown 11-12.

DADDY LONG LEGS; Chic indef.

EXPERIENCE: Wilkes Barre Apr 4-5.

FIDDLER'S THREE; Terre Haute Apr 1, South Bend 2, Kalamazoo 3, Grand Rapids 4-5, Detroit 6-12, Montreal 14-19, Buffalo 21-26, Toronto 28-May 3, Cleveland May 12-17—**FLO FLO**; Phila. Mar 24-Apr 19, Boston 21-May 24—

GIRL BEHIND THE GUN; Chic indef—**GLORIANNA**; Toronto 31-Apr 5, Cleveland 7-12, Detroit 13-19, Toledo 20-23, Cincinnati 27-May 2, St. Louis 4-9—**GOING UP**; Chic indef.

HAPPINESS; Phila. Mar 17-indef—**HELLO ALEXANDER**; Phila Mar 17-indef.

JACK O'LANTERN; Boston indef.

KEEP HER SMILING; Detroit Mar 30-Apr 5, Pittsburg 7-13, Indianapolis 14-19, Cincinnati 20-27, Baltimore 28-May 4.

LADIES FIRST; Phila Mar 17-indef—**LITTLE SIMPLICITY**; Phila Mar 31-indef—**LOMBARDI, LTD**; N. Y. City 24-Apr 5, Brooklyn 7-12; Newark 14-19, Phila 21-June 14.

MASQUERADER; Chic indef.

NOTHING BUT LIES; Boston Mar 10-indef.

OFF CHANCE; Newark Mar 31-Apr 5, Akron, O. 7-8, Canton 7-8, Canton 9-10, Youngstown 11-12—**OH, LADY! LADY!**; Chic indef—**OH, LOOK**; Phila indef—**OVERSEAS REVIEW**; Chic indef.

PARLOR, BEDROOM AND BATH; Chic indef—**PASSING SHOW**; Cincinnati Mar 30-5; **PENROD**; Chic indef—**POLLY WITH A PAST**; Indianapolis Apr 7-12.

RAINBOW GIRL; Boston Mar 24-Apr 12—**RIVIERA GIRL**; Chic 30-Apr 5, Battle Creek 6, Toronto 7-13.

SCANDAL; Chic indef — **SHE WALKED IN HER SLEEP**; Boston 24-indef—**SLEEPING PARTNERS**; Chic indef—**SO LONG LETTY**; St. Paul Apr 5, Milwaukee 6-12, Detroit 13-19, Middletown, O. 20, Louisville 21-26, Cincinnati 27-May 3, Columbus 4-10, Hamilton 11, Cleveland 12-17, Pittsburgh 18-24, Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.

TAKE IT FROM ME; Boston indef—**30 DAYS**; Chic indef—**TILLIE**; Chic indef—**TRAIL OF THE LONESOME PINE**; Edmonton Mar 31-Apr 2, Calgary 3-5—**THURSTON, THE MAGICIAN**; Peoria Mar 30-Apr 2, Terre Haute 3-5, Cincinnati 6-12, Louisville 14-19, Columbus 20-26, Akron 28-30, Youngstown May 1-3.

VIOLATION; Indianapolis Apr 3-5.

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"Bringing Up of Father" Company

Any one knowing the whereabouts of Brownie Carrol (Hazel Sheldon) who played last with the "Bringing Up of Father" will do a great favor by communicating with her sick father, I. A. Sheldon, 28 Waldo Ave., Belfast, Maine.

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FLO LEWIS

VAUDEVILLE VOLLEYS—From Marie Dressler's Generosity—Ensign Prefers Vaudeville to Paris—Actors Defy Pneumonia—Dudley and Lee Branching Out—A Joyce Wins in Two-a-Day

MARIE DRESSLER is at the Palace this week, and we hope that she is not up to old tricks. They were good ones all right, but of the kind which did not build a bank account. It is a favorite subject of Archie Bell on the Cleveland *News*, an analytical critic and fluent biographer of Thespians, whenever Miss Dressler happens to be in his neighborhood, to relate, a la the linotype, how she had stood at the stage door and handed ten dollar bills to the chorus girls of her company. Another of the many good records Miss Dressler has to her credit was as a sort of a missionary during one of her summer vacations. Tired from the havoc of a long road tour, she took a summer place in a quiet country side. When the word went abroad that an actress had come to live in their midst, the inhabitants wore out their tongues in indignation. But lo, behold before the summer had spent its course, her name was the household blessing. All the needy had benefited by her charities. Also the cynical well-to-do had been enthused with the joy of living, by her cheerful philosophy. When she departed from the community which had received her in derision, the village minister preached a sermon on Marie Dressler, the woman wonderful.

Jack Norworth's Song Success

Poor grammar, but in this case artistically justified because of the song's creditable novelty, is making Jack Norworth more popular than ever. He is singing the song *And That Ain't All* which is the big get-over card for at least six big headliners. It is an encore puller which pulls the artist back as if he were attached to an elastic band leading to the center of the footlights.

Concerning Ensign Alfred Moore

Were it not for his uniform one would never know that Ensign Alfred Moore, leader of the United States Jazz Band, was a naval officer, accustomed to marine formality. He is as jolly a cut-up as any musical comedy would want to boast of. With the theater attaches, he cracks as many jokes as he does with the cronies of his club. In the same attitude, he conducts the management of his band. Never does he discipline the boys, and he is always one of them. Playing their instruments on the stage they have just as much fun as they would in dormitory rooms in college. There is not any danger of their becoming temperamental. Navy discipline has taught them the value of drawing the line. The boys like playing *Ja-Da* best. Ensign Moore and his Band welcomed President Wilson into Brest, played at the Peace Commission and accompanied the President home on the George Washington. They also played in the trenches, in the camps and the hospitals. Ensign Moore says he loves vaudeville as much as he does Paris. Doubtless, that is why his band is the gayest in vaudeville and is beloved by the audience for such abundant spirits.

Sammy Lee, Be Careful

"Oh Lord,"—and more liberal exclamations than that—"What a cold I've got. I wonder if I'll ever get through my act." These are the remarks abundant now in dressing rooms and wings. The warm, sultry weather of the last few weeks has made many artists careless. They discard warm clothing and flirt with drafts. That was just what Sammy Lee, of Morton and Lee, was doing the other evening in the stage vestibule of an uptown theater, the door wide open, the warm rain pouring outside and a draft blowing a mile a minute. He stood there cooling from hurriedly dressing in the flimsy protection of an outing shirt and white flannel trousers. Sammy may have the constitution of a horse, but no sportsman would ever allow his high breeds to run such risks.

Continuous Sophie Tucker

Seldom if ever has any vaudeville show been so continuous in one day as was Sophie Tucker last Sunday. Miss Tucker and Syncopated Boys worked their heads off at the Park Theater in the afternoon. Then they rushed up to the Winter Garden and covered themselves with glory. After that, she returned to her own abode, —the Sophie Tucker room at Weisenweber's. There she performed as hostess par excellence way into the small hours.

Dudley and Lee Growing Rapidly

Edgar Dudley and Al Lee, Inc., arrived and made O. K. in vaudeville long ago and they have been bigger every month. Now it looks as if their activities were assuming the proportions of a J. Pierpont Morgan Co. The radius of their transactions extend from coast to coast. They have some of the largest vaudeville plums right in their own safe which are going to be launched from time to time during the near future. Watch this firm keep on growing.

Una Clayton's Bravery

Una Clayton had been laid up with laryngitis. Even while nearly recuperated her physician still ordered her to keep to the secure side of the window. But during the same time the booking gentlemen felt that the next week's bill out at Keith's Hippodrome, Cleveland, required a good human interest sketch. Considering the list of eligible actresses and acts it was concluded that just such a standard was Miss Clayton's own playlet, "Keep Smiling." A hasty request was dispatched to her home. Her physician stormed, but regardless she decided to go. The medical man then got wrathy and threw up the case and swore he would not be responsible for the consequences. Yet she boarded the train and, although a bit shaky on her feet made good on Monday afternoon and up until Wednesday when she completely collapsed. However, reports are that she is rallying in true sportswoman fashion.

Margaret Edwards' Eastern Debut

From out of the west hails Margaret Edwards. She's making a debut, part of it at the Riverside, this week. She comes with a splendid recommendation. It was the Society of Physicians of California and the Normal School of that same state which urged her to enter vaudeville. They must have been reading one of Mr. Albee's sermons,—"Nothing too good for the two-a-day." Because it was through the medium of vaudeville that they believe her wonderful demonstration of building up the human body by physical culture dancing would reach the largest public. At the age of twelve years she won the National Physical Society's prize for being the most perfect formed girl. Four years later she won another prize from the same society. She says: "Dancing, if properly done, is the best corrective for muscular troubles. My special physical dances do not enlarge the joints, but make the figure symmetrical and comely."

Bobby O'Neil's Nerve

Ills of the flesh or rather of the muscles, have no effect upon the vigor and artistry of Bobby O'Neil's dancing. The muscles above his right knee have been wrenched almost to dislocation. The pain has been intense, but not one performance has Bobby missed. When the audience applauded at the Colonial last week, little did they realize his dilemma. O'Neil with Evelyn Keller have that corking conversation and musical act which contains a song satire on a marriage contract of Gilbert and Sullivan calibre.

Frank Joyce Not Lost

Vaudeville came pretty near losing Frank Joyce, the brother of Alice Joyce, high priestess of the screen. Sister Alice had made all arrangements to back him with twenty-five thousand dollars to enter the hotel business. He also had been studying the role of landlord like sixty. But at the last moment, the other party who was to furnish the additional ten thousand, backed out. For this, Vaudeville Volleys, while wishing him no ill luck, is glad. The two-a-day needs such common sense and athletic young men as Frank Joyce. He, like Bobby O'Neil, represents the new blood in the theater. The boys shared the same dressing room at the Colonial last week. Those who believe the theater is going to the bowwows, should have heard them talk on their decent and practical stage ambitions. No wonder Frank can perform such intricate and athletic dancing as he does, for in 1913 he won the World's record by running a mile in four minutes and twenty-three seconds—eight less than it had ever been done before.

Credit to O'Donnell and O'Neil

O'Donnell and O'Neil. No this is not a team of performing artists, but a team of managers and who, too, are artists in that capacity. Speaking officially, R. J. O'Donnell is the manager of Proctor's 125th Street Theater and J. F. O'Neil is his aide-de-camp. What they have done with this theater is a managerial wonder. Before they were assigned to rehabilitate its destinies, it was going-going-gone bald of attendance. Now they have Herpicided it into a luxurious growth of prosperity, especially their jovial Friday evenings consisting of a bill of fifteen acts. The whole neighborhood turns out, and the affair both between the audience and the performers is a regular strawberry social affair. Finding such a place to forget their troubles, the Harlem elites form the habit by coming again and again,

The Unlucky Ladder

Did any one notice what fear the ladders caused when they were being used to decorate the porte-cochere of the Palace last week? Actors walked along with all the confidence of a Pershing. Then seeing the innocent structure before them, stopped terrified, turned aside and walked out into the street to avoid ill luck by walking under a couple of sticks of wood. However, one vaudevillian, and a big one at that—Bert Williams never hesitated. He walked under the ladder—in fact, under two of them. Did ill luck follow him? No. After that episode he went just as big at the Palace as ever.

Jack Gardner Temporarily a Single

Owing to the illness of Louise Dresser, much regretted by her big following, that delightful stage-domestic sketch, "The Union," which she is using as a co-starring vehicle with her husband, Jack Gardner, had to be closed until her recuperation. This would be a justified occasion whereby Jack could have taken a vacation. Not he. As soon as it was apparent that Miss Dresser was out of danger, industrious Jack hustled around and framed up a single that got by in excellent shape.

How Miss Juliet Studies

Miss Juliet, who is about as near the top notch as an imitator in vaudeville as them all, studies out her characterizations in a sort of Christian Science method. When she imitates Jack Norworth, she keeps saying to herself, my voice is just like his unique diction. In the case of Ethel Barrymore and Grace LaRue, she says I make myself believe that I am tall. Consequently, my intonations and gestures become theirs by proportioning themselves to the picture I hold in my mind of their proportions. One of her favorite imitations is Miss Fiske. Miss Juliet wishes it understood that there is no mystery about her name. She is not descended from any Shakespeare family tree, as some press agents try to make out. Her full name is Juliet Delf.

Jack Royal's New Green Room

Jack Royal, manager of the Keith's Hipprodrome, has just gone back in history in respect to old theatrical customs. He has established a green room in his theater. It has something more than the pier glasses of these rooms of ye olden days. All the comforts of the most up to date club are there—pool tables, library and smoking rooms. It is considered the popular vaudeville meeting place west of New York.

TAKING ENCORES

Frank Mullane is monologuing at the Davis, Pittsburg, and also singing "The Kiss That Made Me Cry"

Davis.

Patricola is playing Proctor's 125th St. this week. Among others, she sings "Rose of No Man's Land."

Thorndike and Curran (across), lately returned from the Navy, have a comedy and singing novelty.

Thorndike and Curran are at Keith's, Cincinnati, this week. "When Ireland Comes Into Her Own" is one of their numbers.

Unity.

Klein Brothers in "Ain't I Grand" use "Can You Tame Wild Wimmin?" They are at Keith's, Detroit, this week

Marie Cahill is at the Orpheum, B'klyn. One of her songs is "Military Ball"

Unity.

All-American Trio at the Tokio sing "When It's Lilac Time In Tokio"

Victor.

Marguerite Farrell is at the Palace, Chicago, now. In her repertory is "How Are You Going to Keep Them Down On the Farm?"

IN VAUDEVILLE

NEW ACTS OF WEEK INCLUDE MARIE DRESSLER, FIELDS AND CONWAY, AND MANY OTHERS

"Good Night Teacher"

The company that presents this "miniature musical comedy" is, as a whole, more talented than the usual group of girls and men in an act of this kind and, above all else, they work together with a smoothness that is so pronounced that this feature seems to be one of the act's biggest advantages. The troupe consists of four girls, all good looking and neat dancers, who are students of a girls' school travelling somewhere or other; two men, who enter the girls' hotel room by mistake and their aggressively homely and deaf schoolmarm, who attempts to frustrate their plans for a midnight party in the room.

The "plot" is not unusual, as may be easily grasped, but it will do as a rock upon which to hang the specialties (mostly singing and dancing) performed by the girls. The dialogue is often very funny. The best songs in the act are *Dallas Blues* and *Oh, Agnes.* The set, of yellow silk, and artistically painted side pieces, is attractive. On the whole, "Good Night Teacher" is strong enough for a feature act in any popular price theater. TIDDEN.

"Neglect"

Norman is a writer who has achieved great success with his book, "Neglect." But his household is completely disrupted. He and his wife have had a misunderstanding which has culminated in her leaving him and taking little Helen with her. None of them are happy, and not the least part of the domestic woe is borne by an old darkey who has been in the family for many years. While Norman is asleep in his chair, the curtains of his library part, and a gentleman clad in smart evening clothes appears before him. He introduces himself as "Inspiration," and urges Norman to forgive his wife. But Norman cannot be persuaded, until in a vision, Inspiration shows him little Helen grown to womanhood, being tried for murder which is directly traceable to her father's neglect. Needless to say, Norman's heart is melted and reconciliation follows, much to the delight of the old darkey. The little play requires something more in the way of production than it has been given, but the acting is acceptable MARTIN.

Marie and Co.

In an Italian dialect skit called "The Immigrant," "Marie" and a man who is given no name but "Co." have a somewhat different act. The three songs they sing, *Santa Lucia, Maria Marie,* and a lullaby, are given with excellent effect, and there is comedy aplenty. The dialect is a little too true to life in that it is at times unintelligible and thereby loses some good laughs. MARTIN.

Lehree, Edmondson and Marr

These boys, full of pep, with extraordinarily good voices and pianistic ability, do not need khaki uniforms and service stripes to help them get over in vaudeville. And when they wear uniforms and service stripes, they automatically put themselves outside the pale of legitimate criticism and into the realm of patriotic gratitude from their audiences, which would be justifiable if they had no talent, but these boys have. With civilians clothes and some judicious priming of patter, there is no reason why they shouldn't "knock 'em cold." Their introductory number could still be sung with good effect. *Salvation Lassie of Mine* and *Every Girl Wants to Marry a Soldier* are both well rendered, and the closing trio, *Some Day I'll Make You Glad* makes one wish for more ensemble singing. MARTIN.

Fields and Conway

Sally Fields and Charles Conway are appearing in their new act "What's Your Alibi?" Their songs are many and well taken. Miss Fields in masculine attire is very dashing and vigorous for her size and her pummelling of Charlies is a large source of amusement for the audience. LOKKER.

Otto and Sheridan

Otto and Sheridan are well contrasted types of young women who have put a great deal of care with the preparation of their act. Their songs are not really songs so much as they are character studies to music. A little more jazz would help lots, but as it stands their group of songs has charm and decided entertainment value. Their gowns and the number of them also deserve mention. MARTIN.

Arthur Strange and Company

"The Hero" is a dramatic playlet which cannot fail to win favor at the present time, appealing as it does for the reinstating of soldiers in their old positions. Unlike many propaganda plays, it is full of action and intense situations, once it gets under way. The opening is very slow both as to the acting and the play itself. The story contains too many surprises to be retold with any degree of fairness. MARTIN.

Lovett and Dale

Lovett and Dale are a man and woman team who use material that is mediocre, extremely so. And in this day of novelties or the rare ability to put across old stuff in a new way the lack of these features in their offering is aggressively apparent. Their routine includes gags and what seem to be especially written songs. TIDDEN.

(*New Acts Continued on* 526)

WE ARE OUT EVERY TUESDAY

24 Hours Ahead of No. 2

WITH ALL THE CURRENT WEEK'S SHOWS REPORTED IN FULL

Jimmy Hussey Headlines Week End Bill at Proctor's 125th Street

The Geralds started things off nicely with a well-staged musical act, on the Thursday-to-Sunday program at Proctor's 125th Street Theater. Marie and company followed with an Italian comedy act interspersed with well-sung songs. Hallen and Hunter fill up an agreeable twenty minutes with violin playing and nut comedy, and "The Mormons," a comedy sketch, was a laugh getter. The headline position was filled by Jimmy Hussey, assisted by William Worsley. Bell and Caron brought the bill to a close. MARTIN.

* * *

Well Rounded Bill for Last Half at the 23rd

"Good Night Teacher" (new acts) provided a strong headline feature. All of the other acts completing the bill were excellent, with one exception, another of those man and woman teams with weak material.

The performance opened with Paul Petching and Co., a musical act that had novelty. Following were Eddie De Noyer and Rose Danie, with songs, patter and dancing. Eddie Henley, pianologuing in third position had no difficulty in getting the audience with him from the start. His most popular numbers were *When Ireland Comes Into Her Own* and *Everybody Wants the Key to My Cellar.* A playlet, "Neglect," of the dream-allegory type; the Quiry Four, a good quartet that doubles on banjos; Davis and Darnell, with an unusually good patter act, and Frank Millan were others. TIDDEN.

* * *

Last Half Bill at Harlem Opera House

The Harlem Opera House had as its chief attraction the last half of last week, charming little Rita Boland in a group of songs and impersonations that proved excellent entertainment. La Veen and Cross opened the bill with a laughable Roman absurdity called, "Julius and Brutus." Otto and Sheridan, two exceptionally well-dressed young women, sang songs and played the piano pleasingly. Lander Brothers were the comedy hit of the bill. The hobo's nonsense caused constant laughter. In "The Hero," Arthur Strange and company have a dramatic playlet which is most timely. MARTIN.

* * *

New Act Tries Out in Chicago

T. Dwight Pepple's new act, "Four Jacks and a Queen," had a tryout last week and appeared to have the right sort of stuff in it to make it go over big. Miss Inez Bellaire, formerly with "Birds of a Feather," is the "queen" in the act.

STATE-LAKE THEATER A HANDSOME EDIFICE

Chicago's Newest Vaudeville House Opens Auspiciously —Second Week's Bill

The latest addition to big amusement places in Chicago, at the corner of Lake and State streets, opened St. Patrick's Day, and the house was packed all week. All the next week, also, crowds were seen in the lobby and lined up on the sidewalk awaiting a chance to secure admission tickets.

The building represents the last word in modern theater construction. It seats about 3,000 persons and has only two floors. It is of French Renaissance architecture, and the interior is in old ivory, with taupe blues, gold and reds in prominent relief. The proscenium opening is the largest in Chicago. Everything about the theater is spacious. There are big smoking rooms for the men, and parlors for the women on each floor level. The ventilating and lighting systems are of the most advanced patterns, and indirect and direct lighting have been employed.

The house is a monument to the faith and the genius of Martin Beck, Mrs. Caroline L. Kohl and Mort H. Singer, and they have been congratulated on all sides on the success of the great undertaking and its most auspicious opening. Two orchestras of fifteen men each, under the leadership of James G. Henshel, are employed, working in shifts of six hours each. A $50,000 pipe organ has also been installed. The performance runs continuously from eleven to eleven.

The Courtney Sisters headed the second bill here. Their songs were splendidly received. The audience also liked Sylvia Bidwell and company in "The Forest Fire. Marguerite Farrell was pleasing in costume and song. ATKINS.

* * *

CHICAGO — MAJESTIC

Clifton Crawford Headlines —Morgan Dancers Repeat Success

Clifton Crawford tops the bill at the Majestic and is great all the way through. Young Bill Jones, gladdest of the vaudevillians; Venito Gould, the clever impersonator, and the Marion Morgan dancers in barbaric revelry, put their several stops to the show. The Morgan Dancers repeated their success of the previous week, presenting a beautiful spectacle. They are a fine aggregation of players. Archie and Gertie Falls were good in their tumbling act. Roland Travers, Harry and Grace Ellsworth, and Bryan Lee and Mary Cranton made up the rest of the bill. ATKINS.

* * *

Form Chicago Revue Trust

Al Laughlin and Emile De Recat are reported to have formed a sort of a revue trust in Chicago. They anticipate having revues at Riverview, White City, Edelweiss Gardens and the Chicago Winter Garden.

NEW N. V. A. CLUBHOUSE HAS AUSPICIOUS OPENING

Social Atmosphere Prevails in Beautiful New Building — Editors Attend Reception

THE National Vaudeville Artists, Inc., officially opened their new clubhouse at 229 West Forty-sixth on the evening of March 28. It has been in preparation for two years, and revealed what the foremost building science could produce in that time. First night visitors enthusiastically declared it to be the best equipped, most modern, comfortable and artistic club in America.

Under the personal direction of Edward F. Albee the building has been reconstructed throughout. On the left of the foyer a marble staircase leads to the lounge, which is two stories high, the second level being a mezzanine floor used for a writing room. The lounge is heavily panelled with Italian marble and furnished with English club furniture covered with figured mohairs and striped tapestries. The walls are covered with a delightful shade of blue, this tone prevailing throughout.

In the center was a large Burgundy colored rug, the ornamental center table being an Italian design in keeping with the hand carved mantel over the Italian fireplace. Palms in Chinese porcelain vases heightened the decorations.

Back of the lounge is a ballroom and theater, in the Adam style, in ivory tints and gold. This stage is ample for all sorts of entertainments. The basement is occupied by a grill, a billiard room and a barber shop. The upper floors are taken up by 108 sleeping rooms, each having an individual color scheme.

Edwards Davis, Prompter of the Green Room Club, delivered an eloquent address of opening in the pretty theater, dwelling upon the new spirit of brotherhood and co-operation among artists so wonderfully expressed by the new clubhouse. He said that vaudeville had been reconstructed, and was the pioneer in showing the way to a better and fairer relation between artists and managers.

Dramatic editors from many of the large cities were present at the reception which lasted until eleven o'clock, after which the entire party attended the performance of the "Midnight Frolic" atop the New Amsterdam Theater.

Entertaining Acts at Fifth Avenue for Last Half

Mabel Burke opened the bill by having the entire audience sing the chorus of *Salvation Lassie o' Mine*. The Four Roses were successful. Frank Mullane's singing personality put over in fine shape *When the Fighting Irish Come Home* and *I Am Sorry I Made You Cry*. Dolly Kay scored (see new acts). Langford and Fredericks made a good harvest (see new acts). "Crosby's Corners" was an excellent band with a slight but pleasing rural story built around it which was fairly acted by a good b'gosh actor who also doubled in brass. The patter of Hocy and Lee glistened with jokes on politics and current topics which hit the audience with a bang. Lieut. Charlie Winston was the most interesting act on the bill (see new acts). Chas. and Anna Glocker's juggling was not well practiced. Glocker made mistakes repeatedly.

HIGGINS.

Jean Moore Will Stick to Vaudeville

Although Frank Smithson, who staged Nora Bayes' play, "Ladies First," has offered Jean Moore the star part in a new play which Julia Sanderson forfeited for a European tour, she has found vaudeville so attractive she will not abandon it. Much of her success in her musical sketch, "A Melody Trip from New York to Erin," she attributes to her partner, Ray Daghistan. He was formerly a two-a-day single of merit and musical critics considered his work to surpass Dave Schooler.

At the age of sixteen Miss Moore first sang Carmen in the Columbia Theater, Washington, under the direction of Reginald DeKoven. He predicted her a future prima donna.

Another distinction illustrating her status in the capital's activities was winning a beauty prize among four wives and daughters of officials.

IS THAT SO!

Langdon McCormack has a new playlet called "The Warrant," which he will present in vaudeville shortly.

Dr. Joseph Bier has been released from the United States Army and is now located in the Putnam Building, Times Square.

The Dooleys will enter motion picture work as soon as the Dooley Comedies, Inc., becomes completely organized.

Bessie Clayton is still laid up in Youngstown, Ohio, with a dislocated ankle.

Fritzi Scheff has abandoned vaudeville for prima donna activities in "Glorianna," which began an engagement at the Colonial Theater, Chicago, March 31.

Jeane Voltaire, the accomplished little beauty of the Cafe de Paris, showed her ability the other night by successfully taking the place of one of the principals who was unable to appear due to sickness.

Molly McIntyre is preparing to enter musical comedy next fall. It is stated that William Wade Hinshaw has her under contract with this purpose in view.

Frank Fay, it is rumored, may forsake vaudeville for motion pictures. Several companies have approached him with contracts.

Doc O'Neil will resume his vaudeville tour under the direction of Pat Casey in three weeks, starting at the Royal Theater.

Lew Pollock, the Mellette Sisters claim, is the best accompanist in vaudeville.

Cressy and Dayne, returning from France, went then to their farm in New Hampshire to learn the art of housekeeping all over again.

Jack Royal, manager of Keith's Hippodrome, Cleveland, was in New York two days. He could have remained a month and had every moment occupied. His many friends showered him with enough invitations to last that time.

Lieut. Charles Winston

Lieut. Charles Winston comes direct from military service to the footlights. To him the latter is a new field and he does not try to bluff this fact. Still greater credit is due him for he does not use a spot nor grease paint which most military men are doing on the stage. His being free of all theatrical affectations causes the audience to be thankful for his boyish naturalness. His monologue on military topics is written in simple sentences, which is a great help to a beginner. Also he has been smart enough even on the first day in the theater to discover the value of a pause. Consequently, he stops at the end of each sentence which is, of course, somewhat over worked and would make his diction a bit too choppy were not his material full of meat. To emphasize his ignorance of the stage he demonstrates the fact when ordering the stage hands to adjust certain portions of the scenery in calling these by the wrong terms. This creates a big laugh. In fact, all his monologue hasn't a dull second. He will go big.

HIGGINS.

Dolly Kay

Magnetism all in capital letters belong to Dolly Kay. True, she has not much singing voice, but she has that aforesaid God-given gift. She demonstrates that she is a shrewd show woman by using it to its steen degree. Her imitation of the Shimmy is excellent, but so regulated that it would not give offense even in a Y. W. C. A. The particular way in which she sings *A Good Man Is Hard To Find* proves that she has considerable interpretative powers, although much of that divine spark is dormant. Still by constant study it could be developed and raise her out of the rank and file of two-a-day numbers. Her methods are quick. Equally so is the flash of her smile. On account of these footlight virtues the appreciation of the audience reciprocate with the same speed. If Miss Kay keeps her head and takes the advice of one or two substantial vaudeville authorities she will be able to work herself up into Big Time.

HIGGINS.

Eddie Healy

A first rate single with a pianologue that has all the required technique of vaudeville. Eddie Healy knows the science of getting a song over which ranks with the best of the vaudeville song artists. Singing *When Ireland Comes Into Her Own* brought him into immediate favor with the audience. Another well depicted number was a serio-comic poem addressed to a whiskey bottle. It is a splendid piece of vaudeville workmanship. Another song of his was *Everybody Wants the Key to My Cellar*.

HIGGINS.

De Noyer and Danie

Using their own drop of a cottage scene is the subject matter with which their patter starts. Rose Danie enters from the cottage with a bird and cage. Along comes De Noyer. The inevitable love at first sight occurs. To maintain good etiquette by talking to the girl without a formal introduction, he poses as a seed salesman. The patter of the two is full of good flirtation lines. Their special songs are tuneful.

TIDDEN.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Everybody Wants The Key To My Cellar	Bert Williams
Can You Tame Wild Wimmin?	O'Neil and Keller
It's All Over Now	Cantwell and Walker
They All Want to Marry A Soldier	Dawson Sister and Jack Stern
Oh Bring Back Those Wonderful Days	Patricola

Bert Howard

Bert Howard begins his routine with some business with a telephone which starts the laughs rolling in. Following that he uses patter about his wife which is considerably funny without being indecent. The piano also comes within the scope of his creditable accomplishments. His playing some kindergarten exercises takes fairly well, but an imitation on this instrument describing the difference between an American and German gun is a sure-fire applause winner. Also imitating a music box is a difficult piece of work well executed. His big closing number is impersonating a French pianist. To do this adequately he changes for a Prince Albert and puts on a wig of much hirsute and black rimmed goggles. Also wearing worsted gloves and using a towel to mop a perspiring brow gives this number a farcical touch equal to that of hanging suspenders. Howard's methods are easy and sure. His personality is not original but genial. He's a first rate single.

HIGGINS.

Helena Fredericks

Helena Fredericks presents a singing act in a thoroughly refreshing manner. She and her two assistants, one at the piano and the other vocalizing, introduce a group of songs through the medium of a sort of sketch. Practically all the numbers used are ballads, which is a bad feature that may be easily remedied. A little lively relief would go a long way. The songs that were highest in favor were *When You Look Into the Heart of a Rose, Forever Is a Long, Long Time* and *The Evening Bells*.

Miss Fredericks has a voice, although not of astounding quality, that is pleasing. She sings best in the upper register. The young man singing with her and once alone also has a pleasing voice. The pianist is especially capable. We would give these gentlemen personal credit if their names had been given.

TIDDEN.

Paul Petching & Co.

This is a very good musical act. Not only is their playing of a high order, but they have enchanced it with a very attractive garden scene. Behind the flowers the musical instruments are hidden. To keep in proper local color with their setting, they wear rural clothes. Their first number is a cornet solo which is well reecived and starts the act off with a bang. Among the other instruments which they played to liberal appreciation from the audience were bells and an occarina. This act will make a good bracer on any small time bill.

HIGGINS.

(*New Acts Continued on* 530.)

MARIE DRESSLER A BIG HIT ON PALACE BILL

Norworth, Van and Schenck and Sheila Terry also Score

The first half of the Palace bill surpasses the second in matter of quality acts with the exception of Marie Dressler. The Four Roeders opened the bill. They are acrobats whose stunts are very intricate and also requiring good physical strength. Especially do the women of this act bear the brunt of the work.

Phina and company hold second position. They are one of the best acts to fill this difficult spot. Usually at the time of the opening number a good part of the audience are still arriving. By the second they are settled down in Missouri fashion waiting to be shown. The special tempo of Phina's act and the novelty of her Picks tune up the audience's good nature at this critical time.

Sheila Terry's musical romance has a pretty story, a striking setting and dash. She does good work. The same estimate, too, goes to her support, Ben Bard and Gattison Jones. The sentiment as well as the quality of the act gets it over big. Jack Norworth proves himself to be one of the most intellectual singers in vaudeville, which does not mean he employs grand opera selections. But he knows the technique of getting a song over from A to Z. His song *And That Ain't All* is a gem which brought encore after encore. Closing he uses a little colored child as the inspiration of a special song. This innovation has the punch which will photograph his act on the audience's memory for weeks.

At the eleventh hour Franklyn Ardell took ill. Van and Schenck successfully substituted. They made a hit singing *Regretful Blues*, the Caruso song, and *Somebody Always Waiting for Some One*.

Why Lou Holtz, with his happy smile and pleasant face uses burnt cork when hardly any of his material or accent is of coontown geography is a question. In spite of this he was an undeniable success. Singing *Can You Tame Wild Wimmen?* brought him applause. His humorous musical recitations also scored.

The incomparable Marie Dressler victoriously returned to vaudeville. Toney and Norman, although they had the position next to the closing, were eagerly waited for by their big following, which enthusiastically applauded their entrance. Much of their material the audience knew by heart but enjoyed it.

Winston's Water Lions are quite an aquatic marvel and held the audience even though the closing act.

* * *

Bert Howard Heads Last Half of Fifty-Eighth Street

Bert Howard scored with *refined* burlesque material at the Fifty-eighth Street. (See New Acts). Smith and Austin in their fake boat scene were a scream, and nearly stopped the show. Singing *Don't Cry Frenchie, Don't Cry*, also earned them applause. Jimmy Savo and Company used his old material to advantage (see New Acts). Sinclar and Gasper did well. Field Sisters work hard to please and were liked (see New Acts). The Aerial De Groffs closed the bill.

HIGGINS.

ALHAMBRA HAS BIG DANCING SHOW

George White Shares Honors With Joyce and Lewis and "The Memory Book"

Dancing seems to be the strong feature on the present bill at the Alhambra, with George White as the principal attraction, and three other acts whose best bet is stepping.

The bill opens with "Color Gems," a series of living pictures. Ted Doner follows—the first of the Terpsichorean numbers. After him comes "The Singing School," a musical rural comedy of the pie-throwing variety.

Frank Joyce and Flo Lewis are the second of the four dancing features. Of course, they sing, too, and chat a bit. In fact, their billing is to the effect that they offer "Three reels of song, dance and comedy"—and they do, but the greatest of these is dance. Second honors of the bill are theirs without a quibble.

The first half closes with "The Memory Book," Frances Nordstrom's dainty little adventure in reminiscence, which William Pinkham has staged with such fine appreciation of its delicacy.

Immediately after intermission comes George White and his quartet of girls—only on Monday afternoon they were only a trio as Tot Qualters was among those missing. "She stepped out of her new car while it was running," said George. Of course, everybody's glad she has a new car, but— Stuart Barnes followed the White revue, and the Mellette Sisters, assisted by Lew Pollock, close the show as the fourth of the dancing acts.

MARTIN.

* * *

Flo Lewis Going Abroad

Flo Lewis, at present appearing in vaudeville, has just signed a contract to appear at the Prince of Wales Theater, London, under the management of Andre Sharlot.

First of Week Bill at Harlem Opera House

The Harlem Opera House started the week as usual with a big bill. Burt and Pagie Dale have a neat dance offering in which they feature their "Vampire Whirlwind" dance. Powers and Wallace sing and fiddle, and converse in entertaining style. "Framed" is a dramatic sketch of a unique variety, which holds the audience to the final curtain. Next comes Vinie Daly with her song revue. She sings several songs well. Bert and Harry Gordon entitle their songs and patter "The Impresario and the Novice."

MARTIN.

* * *

Rita Boland Heads First Half of Fifth Avenue Bill

Rita Boland conquers the patrons of the Fifth Avenue two minutes after she had been on the stage. Her sipping song is as fetching as the charm of a June day. *Kisses* is also a successful number for her. Miss Boland is a comer in vaudeville. Yip Yip Yaphankers repeats their usual success. Mabel Burke sings to much applause, *You're Still An Old Sweet Heart of Mine*. Stan Stanley stopped the show. Hard workers are Halligan and Sykes and they sold well, too. Sheila, Gladys and Dorothy have a very pretty dancing act.

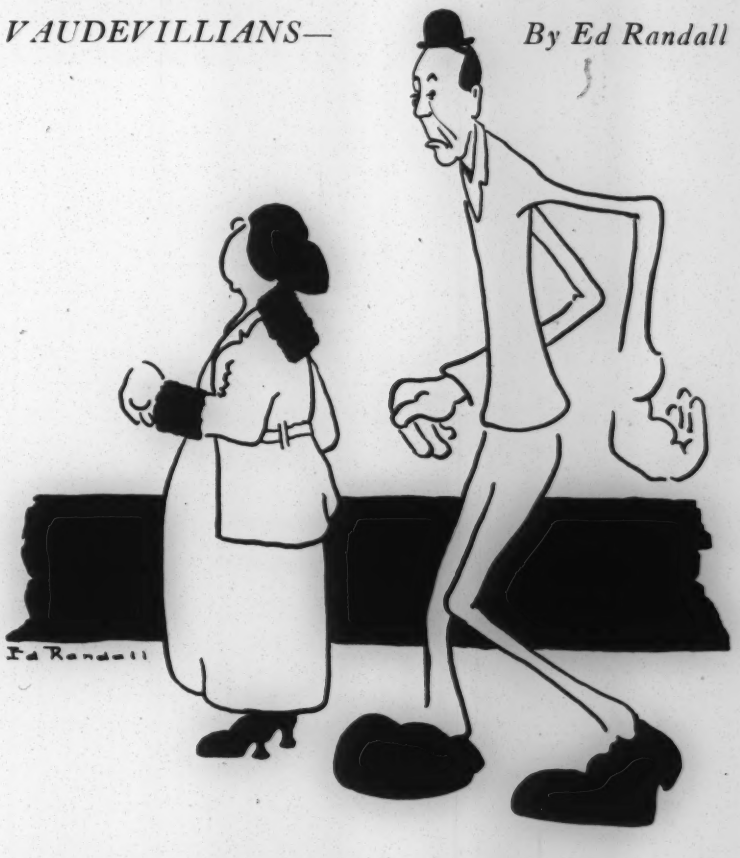
* * *

Proctor's 125th Street Theater Starts Spring Festival Week

"Spring Festival Week" began well at Proctor's Harlem playhouse with a big bill consisting of eight acts. Bernard and Duffy are offering their comedy turn which they call "Have a Smile." Lillian McNeil is a pleasing comedienne who dances effectively. Archer and Belford are highly amusing in "The New Janitor." Slim, Kaliss and Saxe, and Dunbar and Turner in songs and dances, Al Raymond, Gautier's Bricklayer's novelty, and the Flying Curzon Sisters complete the program.

MARTIN.

VAUDEVILLIANS— *By Ed Randall*



BERT WILLIAMS HEADS RIVERSIDE PROGRAM

Van and Schenck, Edmond Hayes, Lillian Shaw, Ford Sisters On Strong Bill

We cannot bring to a frequently active mind any recollection of any vaudeville artist who can confidentially converse a song better than Bert Williams. For this intimate chat method of introducing songs, it, of course, becomes absolutely necessary that the material is superlatively fine. Williams does the best he can to get these kinds of songs and his collections include some of the most humorous topical ditties of the day.

A huge success, as usual, was made by Van and Schenck. As they had to fill in at another theatre earlier on Monday afternoon, they were rather worn out when they got to the Riverside, but they did the best they could and satisfied, except for the last of a long line of encores, a clamoring audience, instead of singing this they explained their fatigue, and were excused. One of their most successful numbers was *Someone is Waiting for Someone*.

Another number that the seat holders seemed reluctant to let go was Lillian Shaw, offering her Blanche Merrill dialect songs, all of which are excellent, and done in Miss Shaw's familiar and genuinely artistic fashion. Completing a remarkably strong program were Edmond Hayes, in the well known "Moonshine," the eiderdown Ford Sisters in their latest dance offering, which is a charming number and was heartily applauded, Chilson-Ohrman, the American prima donna, who sings a carefully selected cycle of songs, in a voice of superlatively fine timbre, Harry Masters and Jack Kraft in their clever offering consisting of the delineation of past and present dance team methods, DeWitt, Burns and Torrence in "The Awakening of the Toys," and Margaret Edwards, a new act.

TIDDEN.

* * *

WELL BALANCED BILL AT ROYAL

Mme. Petrova and Georgie Price Are Outstanding

Mme. Petrova is the headliner at the Royal this week. Although suffering from a severe cold which at times seemed to threaten the continuance of her act, she scored well.

The Gliding O'Mearas open the bill and are well received. De Vine and Williams in their skit, "The Traveling Salesman and the Female Drummer," and Karl Emmy and his Pets follow. The little English comedienne, Josie Heather, is singing *I Never Saw Him Again* and *Eyes That Say I Love You*, in a very pleasing way. She is assisted by William Casey and Bobbie Heather. Henry Keane closes the first half with his sketch "The Unexpected."

Gus Edwards' protege, Georgie Price, went very big. His singing and his impersonations are excellent. Georgia got by far the lion's share of the applause of the whole performance.

Ward Brothers, "Bertie and Archie," whose dancing is the best part of their act, and Belleclaire Brothers in feats of strength, complete the bill.

SPOONER.

SWINGING 'ROUND THE EASTERN CIRCUITS

ALBANY: PROCTOR'S GRAND—For the week-end bill, March 20-22, the Mastersingers scored a big hit as the headline number, especially notable were the songs, among them were "Songs of America." Robert Fitzgerald's tenor solo number was warmly received, also A. Cameron Steele's rendition of *When the Rainbow Shines Bright*, and the closing song, *We've Finished the Bridge to Berlin*." Herbert Clifton, a clever female impersonator, has a good act; Fred La Duke and Jessie Parker won favor. The week opening bill, March 24-26, proved a winner with Arthur McWatters and Grace Tyson in an entertaining 1919 revue. Others were Neil McKinley, Lewis and Gordon, and Le Poilu, a French soldier, in a musical specialty.
HERRICK.

CINCINNATI: KEITH'S—"The Texas Comedy Four" proved good entertainers and scored the biggest hit on the March 23 bill. Helene Davis, nicknamed "Smiles," Lou Hall and Ada Brown, in a skit called "She's a Travelling Salesman." The Grenadier Girls in a very good musical turn, Harry Hines, The Four Readings, and Gordon and Rice were other entertaining numbers. EMPRESS — Neil Kingsbury scored heavily in "The Devil in Possession," topline act on a normal Pantages bill.
GOLDENBURG.

COLUMBUS: KEITH'S—Al and Fanny Steadman, biggest hit on a good bill, including Grace De Mar, Tarzan, Eddie Foy, Rito Mario and her ten musical maids, and Martin and Bayes in a dancing act, all of whom pleased.

INDIANAPOLIS: KEITH'S—Mlle. Nitta Jo headed the bill and proved a great favorite. Mrs. Gene Hughes appeared to excellent advantage in her sketch. Kranz and LaSalle were one of the big hits of the bill with *Come On Papa, Ja-Da* and other songs. Harry Cooper's Songologue, and Charlie Ahearn and company were well received.

Manager Eggleston continues to be host to the convalescent soldiers at Fort Benjamin Harrison, at the Tuesday and Friday matinees. March 24 was the twenty-third party.
KIRKWOOD.

LONDON, ONT.: GRAND OPERA HOUSE—Joe Cook, the "One Man Show," was the hit of the bill, with a little bit of everything, and all done well. Others were Davis and Walker, Frozini, Keno, Keyes and Melrose, and a musical revue entitled "Clothes and the Devil."
WEBBE.

MONTREAL: PRINCESS—"Not Yet Marie," a spicy musical tabloid, based on the same ideas as "Lombardi, Ltd.," formed a bright headliner. Wm. L. Gibson and Regina Cornell score in a sketch, "The Honeymoon," Claudia Coleman, Frank Orth and Anne Cody, Patty Reat and her Brother, Latoy Bros., and Moran and Weiser are other acts. LOEW'S—The dainty dancing act of the Zeigler Sisters is the outstanding feature at Loew's.
TREMAYNE.

PHILADELPHIA: KEITH'S—Edna Goodrich, in "The Mannequin," had ample opportunity to display an inexhaustible wardrobe. A novel feature was a combination act by Pat Rooney, Marion Bent, Mr. and Mrs. Jimmy Barry and George Brown, in addition to their individual acts. Yvette Rugel went exceptionally big. Robert T. Haines had a fine playlet. The Ford Revue, Bernard and Duffy, and McIntosh and his Musical Maids rounded out an excellent bill.
COHEN.

SCHENECTADY: PROCTOR'S—Andrew Mack was the stellar attraction, March 24-26, scoring heavily. "The New Janitor," by Archer & Belford, caught a number of laughs. March 27-29, the bill included "The Gypsy Troubadours," singers, dancers and musicians; George Armstrong, a strong favorite here, known as the "Happy Chappy," and others.
SAHR.

TORONTO: SHEA'S—One of the best all around bills of the season. Adele Rowland sang charmingly. Lyons and Yosco scored, as did Will J. Ward and his girls. Bryan and Brodener are two nifty dancers and Emily Darrell proved a scream. LOEW'S — "Olives," a bright little musical comedy, and Joe Cook, the one man show, are the best numbers on a well-balanced bill. HIPPODROME—A sketch by Eddie Heron & Co. provides lots of amusement, and White and West also score.
DANTREE.

Spokane Vaudeville Bills

Pantages bill for the week of March 23 was made up of Mlle. Bianca, in a series of artistic and spectacular dances, Mel Klee, Julia Gifford and others.

At the Hippodrome King and Thornton presented a comedy playlet, Holland and Jeannie sang and danced, and Morrison and Carter were entertaining.
RICE.

CHICAGO—PALACE

Hobart Bosworth in "The Sea Wolf" Scores on Return Date

At the Palace, Hobart Bosworth in "The Sea Wolf," scored splendidly on a return date. The audience watched the play with wild eyes during the whole performance. "The Love Chase," an airy, rosy, Irish bit, with Molly McIntyre in a pretty white dress, went over nicely. The Barr Twins danced, James C. Morton and his family kidded the world briskly, Edwin George juggled, and McConnell and Austin did a cycling turn.
ATKINS.

* * *

"Les Folies des Night Sticks" Police Reserves' Show

The Theatrical Regiment of the Police Reserve, which includes the best known showmen in New York, will give a masque and civic ball at the Amsterdam Opera House on the night of April 1st. It will be called "Les Folies des Night Sticks." The demand for boxes is the largest in the history of police entertainments. Commissioner Enright and all his deputies, many stage stars and society leaders have purchased boxes and are aiding the Theatrical Regiment to make its first ball a success. There will be many prizes for costumes and Colonel Albee will provide vaudevile entertainment between the dances. The Theatrical Regiment of the Police Reserves is to be made a permanent institution. Nightly 120 members are detailed on special fire duties in the theaters of this city, and was on grandstand duty along Fifth Avenue on Tuesday, the 25th, the entire force

E. F. ALBEE, President J. J. MURDOCK, General Manager F. F. PROCTOR, Vice-President

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IN THE SONG SHOP

Sophie Tucker Always Doing Something—Is Song Writing a Trick?—Two Men and a Woman —Earl Carrol's Christmas Party

BY E. M. WICKES

FOR keeping her name in print, Sophie Tucker is a wonder. In one way she is like Leo Feist. Both are always up and doing, and any time you call on either, you are bound to pick up a story—a good story at that.

Miss Tucker, so report holds, has become an interesting person to the commission that is investigating the show business. Last year Miss Tucker was singing several of Rossiter's songs, and Rossiter wasn't a member of the Publishers' Fraternity. In due time, so a close friend of Miss Tucker said, Miss Tucker was told that she had more influence with Rossiter than anybody else in the world and that she would do a wise thing to get him to join the association. This suggestion did not come from any publisher. Miss Tucker got in touch with Rossiter, but he said that he wasn't able to join just then. Two weeks later Miss Tucker was informed that if Rossiter didn't join she would have to quit singing his songs. She sent him word to that effect, received a reply that he would join in the fall and when she conveyed this information to the person who told her to get after Rossiter, she was notified that Rossiter didn't have to join, and that she would have to drop his numbers. And knowing which side her bread was buttered on, she dropped the songs.

But why didn't the same person or clique prevent her from using one of the McKinley Music Company's songs? And who was the one behind this move? Big publishers like Feist, Remick, Stern, Waterson, Harris, and Von Tilzer are too busy to worry their heads about a performer using an outsider's song. And what's more, the association wasn't formed to boycott small publishers, but to eliminate the paying of singers.

The fellow who started the trouble evidently didn't think it a wise plan to bother McKinley, for McKinley is a jobber in the West.

Preventing one publisher from doing a certain thing and allowing another to do it won't do the song game any good. For instance, Daniels & Wilson were stopped from publishing "That Long, Long Trail Is Getting Shorter Now." But the publisher who maintained it was an infringement on one of his numbers isn't trying to stop the Burr Music Company from bringing it out. Do you know why? He can tell you.

But to get back to Miss Tucker for a moment. Now she hears that Pace and Handy, the publishers, have been notified by this mysterious source that they are not to feature her in their advertisements. It's a nice pot of stew some one has put on the stove to boil.

Is Song Writing a Trick

The Writer's Monthly for February contains an article in which Fred Fisher is quoted as follows:

"Some wiseacres tell me that I steal melodies, but no one has ever accused Shakespeare of theft for whipping old ideas into shape so they could be enjoyed by the masses. I could tell a lot of other so-called original melody writers where they get their tunes, but what good would that do? They know it without my telling them. I simply take old operas and look for strains that I think will please the masses, and in this way I let them enjoy operatic music for little or nothing. What's a dime? Any part of an opera I put into a popular song has been used many times before. I can show you where Liszt has strains from Wagner, and vice versa. In 'Peg o' My Heart' I used strains from 'Die Meistersinger,' Mendelssohn's 'Spring Song' and the Straus 'Waltz.' I can show you the same strains in other hits. I haven't any monopoly on old operas. Any one who wants to take the time and trouble to revise them can become a successful song writer."

And to Fisher's statements, Harry Von Tilzer, the daddy of them all, and composer of so many hits that he has lost track of them, added that he can make a successful song builder of any ordinary pianist, provided the latter will take the time to master the tricks.

"It's a mighty hard job to keep clear of old tunes," he said. "I often find myself running into them unconsciously, and to escape the cut-and-dried rhythms I frequently use the branches of a tree to get a different movement."

Two Men and a Woman

Before Earl Carrol joined the Aviation Corps he used to give a Christmas party to a bunch of poor kiddies. The party cost him close on to three hundred dollars. A year ago last Christmas Carrol was in the service, or about to enter it, and could not take care of the job. So Frederick Knight Logan came all the way from Oskaloosa, Iowa, where he had written the "Missouri Waltz," and gave a party at the Majestic Hotel. Not including the fare and time the party cost two hundred dollars, but Logan said he felt that it was the best thing he had ever done in his life. Last Christmas a woman performer promised to give the party, and after her photo and a story had appeared in many papers re the party, she fell down. All of which goes to prove that Kipling should have added something to his remark about the female species. Stalling appears to be a common trait with many female performers. And they wonder why they don't receive the same consideration as the men.

* * *

Here and There

Geo. Fairman is adding to his bank roll from the sales of his "Kitchen Stove Rag," by Frisco.

Bee Palmer is featuring "Give Me A Syncopated Tune" in the Ziegfeld Follies. Chas. K. Harris wrote it.

Jack Mahoney is writing double versions for Jerome H. Remick Co. The Burr Music Corporation has just brought out Jack's latest, "That Long Long Trail Is Getting Shorter."

Happy Mack writes from Rochester that his song, "Your Mother is Your Best Friend After All" has had a big sale.

DE LYLE ALDA
Prima Donna under exclusive contract to F. Ziegfeld, Jr., through Dudley & Lee, Inc.

JINX WORKS IN YOUNGSTOWN

Many Prominent Players Ill or Injured There

The fact that so many well-known actors and actresses have been the victims of illness and accident while in Youngstown, Ohio, has given use to the belief that there is a "jinx" connected with players in that town. Nan Halperin was forced to cancel her vaudeville tour on account of illness contracted in Youngstown; her husband, William Friedlander, was also stricken; Bessie Clayton, the dancer, suffered an injury to her ankle, and Lillian Tucker, of "Three Faces East," was taken to the hospital last week. Bernice Golden, another vaudeville actress, died there several weeks ago.

* * *

Pantages Bills in Edmonton and Calgary Houses

Pantages in Edmonton offered a bill last week which included Harry Tsuda in some marvellous balancing stunts, and Gauthiers Animated Toyshop. Rookie Lewis, a black-face, Vine and Temple, Fox and Britt, and Willard's Fantasy of Jewels were others.

Pantages in Calgary did big business with a good bill. FORBES.

* * *

First Pantages Bill at Moose Jaw

The first bill of Pantages vaudeville played the Orpheum Theater March 10-13 to excellent business. The headliner, Willard's Fantasy of Jewels, was a musical act par excellence. Harry Tsuda, Rookies Lewis, blackface comedian, and Vine and Temple with song and patter, Fox and Britt in "The Three Stay-Outs," and Gauthier Bros. in "The Animated Toy Shop," completed a very excellent bill.

* * *

Lauder's American Tour Nears End

Harry Lauder terminates his American tour at Omaha April 1. On April 8 he will sail from San Francisco on the *Ventura* of the Oc anic Line, for Australia, where he is scheduled to open in Melbourne the latter end of the month. Lauder will return from Australia by way of the United States, so that his next American tour will probably open in Los Angeles in November.

IS THAT SO!

Una Clayton has been laid up with an attack of bronchitis. However, her physicians assure her that she will be fully recuperated in time to play her engagement at the Palace, which occurs early in April. Mr. Albee himself is directing this engagement.

The Gardner Trio have cancelled extensive vaudeville booking to join the cast of "Take It from Me," which will open at the Shubert 44th Street Theater.

Mabel McCane was termed the "Capitol Act" last week when she played Keith's Washington. The morning after Monday evening hit, the word about her big hit was passed around the Senators' and Congressmen's offices about the pleasing and refined dancer's local visit. Hence the rest of the week the line in front of the theater looked as if the entire Senate and House had turned out enmasse to bless Miss McCane's work.

Anna Held, Jr.'s, road tour has been abandoned and she will enter vaudeville in a week or two.

Franklyn Ardell closed last week with "The Crowded Hour" and will not take up musical comedy work as he had planned, but will enter vaudeville. He opened recently in "The Wife Saver."

Dorothy Jardon after having experimented with grand opera will return to vaudeville.

The Lorner Girls were enthusiastically praised by the press when they played Keith's Hippodrome, Cleveland, Ohio.

Valeska Suratt is being held over for a second week on her Pacific Coast dates.

Bessie Clayton broke the ligaments of her leg, but continued until the pain caused her to collapse. She will take up her tour again as soon as she recovers.

Mullen and Coogan, supposedly the most fraternal team in vaudeville, quarreled so violently at Proctor's 23rd Street Theater that they split their combination forever afterwards.

Bernard Granville, the well known vaudevillian, will be in A. H. Woods' musical play to be produced early in the summer.

Le Maire, Hayes and Company stopped the show in Boston last week.

Lou Holtz replaced Rupp and Linden at the State-Lake in Chicago last week.

Emily Anne Wellman will produce an act by Francis Nordstrom in a few weeks.

Rock and White are said to be considering an offer to appear in John Cort's new revue "Just a Minute."

Montagu Love, recently a film star and more recently of "The Net," will enter vaudeville in a new playlet.

Marion Bent, who has been ill with blood-poisoning, is improving rapidly.

Victor Charas has been appointed manager of the Palace Theater in Manchester, N. H., to take the place of the late Wm. O'Neil. Harvey Wilson has been promoted to superintendent of the Auditorium and Palace theaters.

Elmer Coudy, who was with Boyle Woolfolk's "Yankee Princess," will join Woolfolk's Stars to play leads, and Billy Link, Jr., will also be with the latter show.

LITTLE REVUE WINS AT THE COLONIAL

Whiting and Burt and Herman Timberg Are Bright Lights

Brief revues attractively staged and presented continue to hold a conspicuous position on the Colonial programs. This week it is Gretchen Eastman and company that give vaudeville at Broadway and Sixty-second Street a musical comedy stamp. For songs which require settings and characterizations Miss Eastman and her assistants are well suited. But there is also dancing to vary the act—dancing of a skillful kind by John Guiran.

George Whiting and Sadie Burt know in all details the art of singing popular songs. Even a mediocre number in their hands takes on a freshness and an appeal that it would not otherwise have. Their method is never noisy, never obtrusive. They scored to the extent of two encores and numerous bows on Monday afternoon when they sang such numbers as the *Chinese Blues, I Love You,* and *Everybody Wants a Key to My Cellar.*

Herman Timberg made his violin go through a series of paces with the assistance of a group of girls, bohemianly garbed and dexterous with the bow. It is practically a repetition of the feature which Timberg presented at the Winter Garden with success, and it is an act which adds vigor and unusualness to any program.

"Intelligence," an episode of the war, said to have been written in the trenches, failed to win favor. It is a slow-moving, badly acted little play, in which there is neither inspiration, romance nor thrill. The central figure is an old Frenchman who finally becomes convinced that the soldiers in possession of his house are not Germans but Americans.

"Crosby's Corners," an act of rural character, is featured by a band which accents most of its notes with the trombone. It is mildly amusing. The act can be much improved by the addition of more bucolic by-play and less emphasis on ballad singers.

Counte Perrone and Trix Oliver sang classical selections. Sidney Phillips told some amusing stories. Mignon mimicked several stars, and Ishikawa Brothers showed strength in balancing each other. REID.

* * *

Seven Jolly Jesters

Seven Jolly Jesters are a minstrel organization which are not particularly jolly, other than the end man on the extreme left. They violate one law of the old fashioned minstrels in that no woman took part in the semi-circle of jokesmiths. In this act a woman has got the vote. She is rather a pleasant diversion, and she is also one of the two points which will influence the booking office in giving this act a route. They are:

1st. A woman acting as a feminine questionnaire to the end men, is a moral damper to any suggestive jokes.

2nd. When the act opens before a drop the minstrels are in peppermint candy striped costumes. Later, in white dress suits trimmed with black, they are seated on American beauty red colored draped chairs with a background of dark purple velvet curtains. HIGGINS.

Foster and Hines

On account of the extraordinary low comedy talents of the woman in this act, it could be playing big time with the material a little more enriched and the routine carpentered by a big time stage director. More than that in slavey style parts in either musical comedy or straight drama she could easily shine. It is reported that they are a Canadian team having a first whack at Metropolitan favor. They tried out under Manager O'Donnell's kindly eye up at Proctor's 125th Street. He must have been gratified with the experiment. True, the man is just an amiable feeder to her and when they work together there is a little dragging. But whatever the combination of routine, double or single, she exhibits gifts of a genuine comedienne. Her acting, both mental and physical, is in absolute harmony, an attribute which makes real actors. Even a 125th Street audience which is nearly always extremely gracious was quick to realize that they were witnessing work out of the ordinary. Her singing *Oh, I've Got Such a Cold in My Head* and a parody on *Smiles* places her on a plane with any of the best singing women in vaudeville. HIGGINS.

The Geralds

Here are two utility musicians who are not over possessed with mastery of any of their instruments which they play. However, the amount of talent which they have cultivated does well enough for an opening or closing spot on a continuous bill. Considerable pains have been spent by arranging an attractive gypsy camp fire setting. By the fire the man in costume, symbolical to the act's local color, is playing a base viol when the curtain rises. This scene presents a picture used on soap and baking powder advertisements. As it does these commodities, it merchandizes the act well, too. Creditable showmanship should rate its creator. It affected the audience to loud applause. Soon the woman enters in a costume unfortunately jarring with the atmosphere. It is a cross between the race of her makeup and Fifth Avenue. She plays a violin. Next both manipulate mandolins with some adroitness. Their climax number is wheeling out a table upon which rest thirty-four mandolins arranged in rows, each instrument being played as an individual chord. Its novelty scores. HIGGINS.

Langford and Fredericks

A young couple of Sunday parlor manners and fair singing voices answers to the billing of Langford and Fredericks. They have a drop which reveals the inside of the front shop windows of a lingerie shope. A number of corsets, fitting forms and a few samples of lingerie constitute the stock. The man is a traveling salesman while the girl is a customer. They meet for the first time among the corset stands. Right here could be developed an unique story of a courtship among the corsets. But the lines and songs switch off to the regulation love making before the footlights. They have some very good business with the diamond engagement ring which receives much voluntary applause. Before the act will really go big the material should pivot around the female decorations and be strengthened with more snap or satire of this raiment which generally only comes to public view on the family wash line. HIGGINS.

Jimmy Savo and Co.

Jimmy Savo has dissolved his partnership with the team of Cook and Savo. He has not changed his material in his new act. All his old stuff, which is still without tarnish in being good laughing property, has been lifted out of his former vehicle and employed by him with the same success as heretofore. The lines and business which were formerly executed by Cook are shared down to bare "feeders." These mechanics are in the hands of a girl who does well enough in that subservient capacity. It is speculate whether Savo will go the big time with a duplication, although he is funny enough to get sufficient laughs to turn the booking office scales in his favor. Probably he wanted another route without working up new material, so he patched up his act to reap the rewards of the small time. He is a bang-up nut comedian. HIGGINS.

Charles Dingle and Company

A tabloid Chauncey Olcott affair is the web of Charles Dingle and company's ac.. Dingle and a girl comprise this Irish corporation. A fair tenor voice may be credited to him. His Irish brogue is nearly always consistent, only once or twice slipping back into Broadway English as it is spoken at the Lambs Club. The patter is threaded with a pretty romance. Our hero (Dingle) is engaged to a wealthy girl who he has never seen and who he must marry because the bookkeeping of his vast estates is sadly out of gear. But he falls in love with the little girl who is playing with her dolls when the curtain rises. Of course she is the heiress in disguise and the plot untwists so that both wedlock and riches may be theirs. It is a clean little act and should prosper. HIGGINS.

Davis and Darnell

Davis and Darnell are just amiable entertainers whose manner in executing their songs and patter do not lift them out of the ordinary class. That they are not brilliant is no particular sin, but vaudeville of whatever strata demands more or less novelty and originality and that they have apparently not thought of. Personally they appear to be very intelligent and doubtless with spending considerable thought in improving their act could embody it with considerable entertainment. HIGGINS.

Brown's Dogs

Brown's Dogs is a canine act that will grow stronger in every sense of the word. We do not mean to say that it is not good now, or will not do for small time theaters, but there is a great deal of youth in the barking ensemble. Most of the dogs appear to be mere puppies. Mr. and Mrs. Brown have done some remarkable things with the youngsters, and it can be easily appreciated that they have some intelligent little animals to groom into more difficult tricksters. The stunts the dogs now do are by no means easy, and they do them well. TIDDEN.

MARIE CAHILL SCORES ON THE ORPHEUM BILL

Edwards and Caxton Both Hits

Marie Cahill headlines the bill with Gus Edwards. She makes as big a hit as she ever did in musical comedies. Gus Edwards also scores. Much applause goes to William Gaxton. Libonati played well. Bobby O'Neil and Co. got over big, likewise Moss and Frye. Regay and Lorraine Sisters did well and Howard's Spectacle closed the bill. ALEXANDER.

MARIE DRESSLER A HIT AT BUSHWICK

Juliette Dika and Jane Courthope also Score

Lillian Russell, on account of illness, was out of the bill, Marie Dressler replacing her. Jane Courthope and company scored, as did Juliette Dika. Bobbie and Nelson won much applause and O'Donnell and Blair, Raymond Wilbert and Mirano Brothers did well. ALEXANDER.

George Everette

George Everette is a performer who was a bona fide entertainer to the soldiers overseas. He will be good as long as there is any novelty attached to such personages. Before any such time of diminishing occurs, Everette should be of considerable entertaining value. His material, based on trench experiences, diverges from that of others of his ilk, yet contains much humorous information. He makes a nervy stab at singing *Come On, Papa,* in French, which immensely amuses the audience. Comparing American and English slang is much enjoyed by the school boys. In fact, his entire manner, even unto his stubborn infant mustache, which can only be seen in the profile, is like one of them returning home from school brimming over with the adventures of the day. nate. HIGGINS.

Powers and Wallace

Powers and Wallace are a genial man and girl who sing and talk about Georgia. The man suggests a cross between William Hodge and Jim Toney in his comedy methods. The girl plays the violin briefly. Their act is couched in the best of good humor, and while not at all hilarious is homely and ingratiating. MARTIN.

Army and Navy Festival at Proctor's 23d St.

Proctor's 23d Street is holding the first half of the week an "Army and Navy Festival. The prominent spots on the bill were occupied by Horace Wright and Rene Dietrich, lately returned from France, and the now well-known Ja Da Trio, which includes the composer of the song by which the trio is called. These latter are three sailors who have a song offering that is pleasing. Hendricks and Evans, a soldier and sailor, have a good patter-song act. "Billet 13," a one-act sketch, Lehr. Edmonson and Marr, three soldier singers; Lieut. Harry Berry and sister, tumbling, juggling and singing, and Wire and Walker, a fine slack wire act, complete the bill. TIDDEN.

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Marie Dressler

Marie Dressler, one of the greatest institutions of burlesque on the American stage—not of the ten-twenty-thirty standard but of the strata that demands talent and brains—has returned to vaudeville. This is an occasion to make Broadway sit up and take notice. All the Forty-second street bunch were at the Palace Monday afternoon to welcome her. And they were not disappointed. She was in all her cut-up glory, exactly like the old days of Weber and Fields. She satisfied everyone. In doing so she made herself a matter of importance to the Associated Press. Few actresses, even considering those who play Ibsen and other queer fellow's scribbling are quoted by the transcontinental press as much as she for the reason that she has always some to say that even college professors can understand as well as servant girls. According to announcement her engagement is only for one week. Wait until the Alan Dales and Burns Mantles out in the midland learn that their column filling Marie has taken again to the footlights and the power of the press will see that she buys a mileage book—two, three, four of them right away. Miss Dressler is a household name and she will be a big card for the two-a-day from the Atlantic to the Pacific. HIGGINS.

* * *

Margaret Wycherly Returns to Vaudeville

Margaret Wicherly is to appear in vaudeville shortly under the management of Joe Hart in a play adapted from a *Saturday Evening Post* story.

Margaret Edwards

Margaret Edwards, the athletic Californian who has developed herself into the class of perfectly formed women by physical training, offers a turn that is just suited for an opening or closing act. That she has the ability to fill the difficult position of preceding the exit march is attested by the attention of the hat reachers she arrested on the occasion of her first performance.

Miss Edwards opens her act with a revealment of her figure and her physical prowess. While she is changing her costume, which consists of fastening on one thickness of slimsy crimson crepe de chine, a female cornetist plays until Miss Edwards emerges to do an attractive and graceful physical culture dance, as she terms it. The cornetist doubles to a saxophone during another costume changing period, and this time Miss Edwards performs a well-conceived semi-Egyptian number. The black drapery neuveau art setting is extremely handsome and the dancer's contrasting costumes are pleasing to the eye.

TIDDEN.

* * *

Burt and Pagie Dale

Kipling's "A Fool There Was" forms the theme of the "Vampire Whirlwind" dance which is the special feature of Burt and Pagie Dale's act. Their other numbers are also well conceived and executed, and an atmosphere of sincerity and charm pervades their work. Miss Dale is well gowned and good to look at, generally.

MARTIN.

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MUSICAL AND DANCING FEATURES ADD VARIETY TO PICTURE PROGRAMS

BY PHILIP EDWARDS

IT is quite possible and somewhat reasonable to think of the invasion of the motion picture house into the field of vaudeville; that is, from the standpoint of the musical and dancing features that have been introduced to vary the monotony of the screen. Singing we have had for some time, and singers have gradually travelled far and wide, even into the smaller houses. At the beginning of pictures, as we can remember, the publishers found the motion picture theater a splendid field for song-plugging—a perfectly good business proposition and one that brought in much money, no doubt. This has gone the way of most innovations and something else has taken its place.

Dancing Proves Popular

Other styles of acts have been tried in the motion picture program, especially dancing, probably the one that has won out in popular favor. A few monologues have been tried. These latter have a strange effect on the picture fan. There is no doubt that he likes them; but actual speaking in a house devoted to shadow-acting breaks the continuity of things—too much, according to some critics. It is not mine to say what will eventually happen in the picture program: whether it will lean toward the vaudeville act or still continue as it is now, varied now and then by a dancing or singing act.

Not Vaudeville Acts

It is scarcely correct to call these "acts," as they are known in vaudeville, because they do not bear the familiar earmarks of the "circuit" system. A good description of them might be to say they are scenes with very limited action. Once extended action is introduced, the number becomes somewhat in the nature of an "act." But as it is now, the singer makes a "picture," the setting being in keeping with the text of the song. There is scarcely any movement, and the continuity of the shadow program is not upset.

Of course, this may strike some readers as hair-splitting, but just the same these are the things that send an audience home marvelling at the smoothness of the program. They do not know what it is that made it so; and it is not necessary for them to know. That is part of the show, just as the good singer is part of it. It is not necessary to know what trials and tribulations the singer went through in order to enjoy his singing. So, the silent influence of the artistic director is felt in allowing a picture program to do some things and not others.

"Silhouette Dance"

What may be claimed as the high water mark of a single act of the picture style was reached in the Rivoli Theater last week, when Bolm's "Silhouette Dance" was presented. This may be briefly described as a woodland glade, after a suggestive setting by John Wenger, at one side of which stands a pedestal crowned with a satyr's head and shoulders. Woodnymphs enter from the opposite side and offer tribute to this statue in the shape of flowers and music. They begin dancing, and at a certain stage of this the satyr jumps down from his pedestal and joins the nymphs, until at the climax the satyr remounts the pedestal, the nymphs form a group at the base and the curtain closes quickly.

Victor Herbert Music

The music used for this scene was by Victor Herbert and was part of the score of the "Falling Leaves" ballet that was given at the Century Theater some time ago. As someone expressed it, the ballet was "too beautiful" for our Broadway art lovers, and it failed. Now it has remained for the motion picture theater to take up what is beautiful in the ballet and present parts of it as a single number.

These intimate ballets are quite limited as to time. They must begin and end in a hurry, which is the general rule in the picture house. Some day more attention will be paid to the tempo of the shows. Good singers will be allowed more time to respond to curtain calls; lights will go up more frequently and there will be a feeling of greater relaxation in the audience.

Music Aids Pictures

One can do a lot with the program when one has beautiful music. In spite of the objection cited in last week's MIRROR, music still remains the balm that heals the wounds in many a picture. Pictures are raw without melody and the rhythm consequent on music. And, having good music, inspiration has come for more elaborate offerings with musical accompaniment. With music as a base, many things can be done; some of them already in course of preparation by the more artistic of the Broadway houses.

Innovation Coming

One distinct innovation will take place in a few weeks, and about which I shall have much to say at that time. In the meantime, the art side of the motion picture program owes much to the Rivoli for the most beautiful act so far seen in a picture house. Tribute must be paid to Herbert's music, entrancing in itself and which was the true inspiration of the dance. We would have more of these intimate scenes; something to remember all the week. And maybe sometime, when the picture people quit starring chickens, the pictures will take steps to match the inspiration of melody.

SPECIALLY ADAPTED TO PHOTO PLAYING

Gardenia, Densmore (Light Characteristic) Boston Music Co.
Cherry Blossom, Friml (Intermezzo) Boston Music Co.
Vinyard Idyl, Didier (Love Theme) Schirmer
Pensee d'Amour, Ely (Love Theme) C. Fischer
Evensong, Johnston (Love Theme) J. Fischer
Squires and Dames, Friml (Quaint Gavotte) Schmidt
Orange Blossoms, Friml (Contemplative) Schmidt
Lullaby, Nevin (Love Theme) Boston Music Co.
Springtime Sketch, Brewer Schirmer

IND'P'L'S—CIRCLE

Theme for "Midnight Romance" Composed by Director

"A Midnight Romance" with Anita Stewart, was the popular attraction, the week of March 24. The overture played was the old favorite, *Chimes of Normandy*, and Franklyn Wallace, tenor, sang pleasingly. For the feature, the theme, *Let Me Whisper in Your Heart*, was composed by Signor Ernesto Natiello, director of the Circle theater orchestra. Other selections were *I'm Only Dreaming* from "You're in Love;" *Tete-A-Tee*, by DeKoven; *Variation*. from Ballet Symphonique "Callirhos" by Chaminade, and *Rhapsodie*, Schytte, from Norwegian Suite. KIRKWOOD.

PHILA.—PALACE

Classical Selections Feature "Wives of Men"

Florence Reed in "Wives of Men" was the leading film attraction at the Palace last week. Musical director, David Kaplan, arranged a program which was chiefly classical in character. Among the selections were the *Bridal Chorus* from "Lohengrin," *Barcarolle* (June) by Tschaikowsky, *Allegro Mysteriaso* by Borch, the Second Movement of the Fifth Symphony by Tschaikowsky, Grieg's *The Last Spring*, *Elegie* by Barmontine, and *Adagio Pathetique* by Godard.

CL'V'L'ND—STILLMAN

Musical Comedies Drawn Upon for Griffith Film

"The Girl Who Stayed At Home" was enthusiastically received when it played an unusually successful engagement at Loew's Stillman Theater, Cleveland. The theme of the picture was particularly appealing at this time, and the Griffith production brought out a discerning audience. For the occasion, the musical director arranged an accompaniment of well known musical comedies of the higher type, including "Firefly," and "Jack O'Lantern." LOEB.

ORGANIST WANTED

For two manual, 17 stop Austin organ now being installed. Prefer young man to work out his own ideas. Six days, about four hours daily.

R. B. Wilby, Montgomery, Ala.

CINCINNATI—WALNUT

Classics Supply Setting for "The False Faces"

Prof. Menge and his Symphony Orchestra scored a big hit with an elaborate musical program Sunday, March 23rd, played as an accompaniment to the Ince production of "The False Faces," featuring Henry Walthall. Menge has a happy faculty of picking just the right kind of music to fit every situation. The following list proves the assertion and gives evidence of an almost inexhaustible library. *Military Hurry*, by Sol Levy; Chopin's *Prelude*; *In The Woods*, by Godard; *Intermezzo* from "Pagliacci," by Leoncavallo; *Second Hungarian Rhapsody*, by Liszt; *Andanta Cantabile*, by Tshaikowsky; *Rustle of Spring*, by Sinding; *Dramatic Agitato*, by Adolph Minot; Beethoven's famous *"Moonlight" Sonata; In the Hall of the Mountain King*, by Grieg; *Robespierre*, by Litolf; *Intermezzo*, by Arensky; *Habanera*, by Victor Herbert; *Shepherds Sunday Song*, by Kreutzer; *Veil Dance* from "Queen of Sheba," by Goldmark; *The Omnipotence*, by Franz Schubert; *Adagio* from *Sonata Pathetique*, by Beethoven; *Funeral March* from "Ballet Pierot Macabre," by Lanciani.

SAN FRANCISCO—THE CALIFORNIA

Popular Numbers Feature Griffith Film

The feature photoplay at the California Theater this week is D. W. Griffith's screen play, "A Romance of Happy Valley." It was delightfully musically interpreted by Herman Heller, conductor of the California Theater Orchestra. Important numbers used were Verdi's *Nebuchadnezzar Overture*, *Forget-Me-Not*, Macbeth, and other popular numbers such as *Wait 'Til the Clouds Roll By*, *When You and I Were Young Maggie*, *Old Kentucky Home* and *Memories* were used in presenting the photoplay. THOMAS.

JAMESTOWN—WINTER GARDEN

Diversified Musical Program for "Little Miss Hoover"

One of Musical Director Raymond Eldred's attractive musical settings for the Winter Garden's features was the following for "Little Miss Hoover," featuring Marguerite Clark: March, *Love and Glory*, Orean Smith; *The Waltz We Love*, Veesey; *When You Come Back*, Cohan; *Overture*, selection, "The Kiss Burglar," Hubbell; *Stars and Stripes Forever*, Sousa; *Marsellaise*, Rouget De Lisle; selection, "Maytime," Romberg; *A Little Bit of Honey*, *A Cottage in God's Garden*, Bond; *Rustic Dance*, Leigh; *Glad Girl Idylle*, Lampe; *Three Songs from Eiland*, Von Feilitz; *Sunbeams*, St. Heilier; March, *Uncle Sam*, Bell; *A Perfect Day*, Bond. LANGFORD.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Little White Savage" (Bluebird)

Love theme suggested: *Tears, Henry* (chorus only).

Open with big march.

Title: Well, if it isn't—soft intermezzo.

T. Cannibals—a mysterioso.

At Naughty and Kerry—theme.

T. As a side show—a waltz.

Play hornpipe for sailor's dance.

Kerry and Naughty leave but—theme.

T. Nowhere to go—light intermezzo.

T. Wonderful tales—theme.

T. For a thousand years—a melodic.

T. Two days later—a march.

T. Not to bore you—neutral melodic.

T. Subject of their light song style.

T. Let us go—slow neutral.

T. Afraid to exhibit—a march.

T. Well, if it ain't—romance style.

Naughty and Peter enter—mysterioso.

T. You have been drinking—theme.

T. John Rever's ride—rapid movement.

Church elders knock—slow, sombre.

T. Why are thou sad—theme.

Front of tent—march.

Naughty and Kerry—theme to end.

"A Gentleman of Quality" (Vitagraph)

Theme suggested: *Meditation*, Drumm (Schirmer).

Open with rather dramatic.

Title: Hope Hollister—sombre melody.

Hope enters the house—dramatic.

T. In the dark hour of—church wedding scene.

T. That night the reception—a lively caprice.

T. After an hour's absence—sinister mood.

T. Her first wedding anniversary—pathetic, slow.

At Ashton in bed—theme.

T. India, the land of mystery—oriental color.

T. In Hertford Hall—theme.

T. Memories of long ago—quiet melody.

T. I can't account for this—rather dramatic.

T. There followed days of—minor mood.

T. One tragic thought—theme.

T. Seven years have passed—a nocturne.

T. Mr. Richard, your cousin—elegy style.

Edward enters wife's room—theme.

T. You are my husband—slow pathetic.

T. My son, come with me—dramatic.

Play into agitato with action.

T. It is better to forget—theme.

"Three Men and a Girl" (Paramount)

Theme suggested: *Song of Songs*, Moya.

Open with theme.

Title: For instance—somewhat oriental, not too much.

T. And here is Julius—sombre.

T. And this is Christopher—a soft waltz.

T. Now sometimes the reason—rather burlesque.

T. The ardent Chauncey—a waltz.

Soft at wedding scene.

T. Not—agitato.

T. Oh, Mr. Johnston, quick—into quiet waltz.

T. Twilight—theme.

T. Someone's been eating-mysterioso.

T. And this is—a waltz.

Nurse comes in—agitato for moment, then quiet dramatic.

T. Hi, Hi, more women—agitato burlesque.

T. This bathing suit—an intermezzo.

Christopher plays—"Tales of Hoffman," burlesque.

T. He rows away—intermezzo.

T. Doctor, why do you three nice men—a waltz.

Rather sober at reading letters.

Sylvia sits by deadline—theme.

T. Don't worry—intermezzo.

T. Did you ever look—theme.

T. You two women-haters—burlesque.

T. Now a girl—rather sombre.

Chris catches Sylvia—theme.

Violinist's first tune, *Love's Old Sweet Song*.

Second tune, *Kiss Me Again*.

"The End of the Game" (Hodkinson)

Love theme suggested: *Adieu*, Friml (Schirmer).

Open with light tuneful intermezzo.

Title: The real Brazos—Spanish in character.

T. You are mistaken—theme.

T. Night—a soft waltz.

T. Mona—agitato.

T. Of course, Frank—gavotte.

T. Another day—rather sombre.

T. I'm bossing the play—slow dramatic, not loud.

T. But even as the clouds—mysterioso.

T. When the honest—dramatic.

T. But Middleton's jackal—theme.

T. Are you a professional—rather sombre.

T. Some relief—rapid intermezzo.

T. Brazos again—heavy andante.

T. The doctor's verdict—theme.

T. Then the empty morn—slow melody.

Sheriff enters jail—agitato.

T. On the dark canyon—dramatic andante.

T. No, not an accident—theme.

"The Turn in the Road" (Exhibitors'-Mutual)

Open with rather slow prelude style.

Title: Evelyn, the pastor's—a light caprice.

T. Sunday morning in Perryville—slow church style.

T. Everybody in Perryville—rather dramatic.

T. Sunday morning at Rev. Barker's—light, gay.

T. Then the day when love—a love song.

T. And later a year in Paradise—a nocturne.

T. The night when even—a pathetic minor.

At Paul and Rev. Barker—agitato.

T. Shocked by his daughter's death an elegie.

T. After wandering for six years—a popular song.

T. When her father lost his church—an intermezzo.

T. June is discharged—slow, soft.

T. The road turns home—a dance, light.

At strike agitators—agitato.

T. Orphaned pals—an intermezzo.

T. With the night comes—a hymn.

At Perry in chair—rather agitato (storm effects).

T. Now fellows—continue to action.

T. I thought you were alone—soft.

T. With the sunlit morn—light pastorale style.

T. What are you searching for—hymn style.

Paul recognizes June—soft theme to end.

"Blind Man's Eyes" (Metro)

Love theme suggested: *Mysterious Nights*, Berg.

Open with rather dramatic mood (train effects).

Title: You didn't come here—agitato.

At fading to court—dramatic.

T. When do we reach Chicago—an intermezzo, light.

Overton picks up flower—theme.

T. In the suburbs of—sinister mood.

T. Between midnight and dawn—mysterioso.

T. Morning—theme.

Overton sees hand—rapid movement.

T. He came into—mysterioso to agitato.

T. You want to take me—rather sad.

T. The morning of the first day.

T. Hugh—tragic.

T. The following morning—theme.

Automobile approaches—agitato.

T. Oh, I guess I am—dramatic.

T. Evening the test of faith—theme.

At clock—slow, song-like.

T. I tell you I must have them—dramatic.

T. In the stillness—mysterioso.

T. Latrone—agitato.

T. See if you can—dramatic.

T. Bartley, take charge of—theme.

* * *

PITTSBURGH—GRAND

"The Poppy Girl's Husband" Has Classical Setting

At the Grand "The Poppy's Girl's Husband" opened to the strains of Conte's *Canzone Triste*. In the following prison scene *Adagio Expressivio*, from the Third Movement of Schumann's *Symphony in C Major* gave an excellent setting.

The *Agitato* from Rachmaninoff's *Prelude* was used when Harry wishes to repudiate the thought that his wife has been unfaithful to him. The dramatic intensity of the scene where he is paroled and then learns of his wife's infidelity is brought out by the *Aria* from *Schumann's F Sharp Minor Sonato*, Opus 11. In the Indian war dance the *Indian War Danse No. 2* by Skilton proved to be excellent.

The pathetic scene of Harry and his son bidding farewell to the chloroformed wife-mother *Hymn to the Sun* by Rimsky-Korsakow was well selected and proved a powerful setting. The final peaceful scene in the open was shown with the effective setting of Cadman's *Land of the Sky Blue Water*. A special number, *The Lady of Luzon*, Parenteau, was given by the Symphony Orchestra, with Director Broudy leading.

LATUS.

RIVOLI—NEW YORK

Comedy Features Have Appropriate Setting

This week is Comedy Week at the Rivoli. The orchestra opens the show by playing a selection of Hawaiian songs and dances, going at once into a funny cartoon, "The Hula Hula Cabaret," by Felton. The regular weekly follows with scenes on shipboard, for which the orchestra plays *Here They Come;* and for the President's return to France and French officials, the popular *Father of Victory*, Ganne. A scenic called "The Home of the Bedouins" was shown to the High Priestess theme from "Aida."

Mr. and Mrs. Sidney Drew were shown in "The Amateur Liar," for which the orchestra had made a special setting with much detail worked out by Hugo Riesenfeld. Gladys Rice sang *The Song of Songs*, which furnished the theme for the feature, Marquerite Clark in "Three Men and a Girl." Other numbers used in this were Jackson's *Vanity, Chicken Cackle*, "Tales of Hoffman" *Barcarolle, Sweet Little Buttercup, Love's Old Sweet Song* and Herbert's *Kiss Me Again*.

A feature of the program was the revival of Charlie Chaplin in "His Pre-Historic Past," with a special musical setting by Hugo Riesenfeld. Numbers used were *That Dreary Weepy Feeling, Hawaiian Dreams, In Cellar Cool*, and *Jealous Moon*.

* * *

RIALTO—NEW YORK

"The Sheriff's Son" Has Novel Accompaniment

The Magazine of live topics was accompanied by the *Hippodrome March* for a patriotic scene; a selection of children's songs for a "better babies" picture; other numbers being *Trombone Man, Step Lively, Over There, When You Come Back* and *Pomp and Circumstance* march No. 2. A series of Mexico pictures were accompanied by extracts from "Goyescas" and the old Spanish march, *La Sorella*.

During the feature, Charles Ray in "The Sheriff's Son," the orchestra used Karganoff's *Serenade, Love Light, May Dreams, Clematis, Who's Who, Canterbury Bells*, and for a theme, *Constance*. A novelty was introduced by having a trumpet solo, *La Paloma*, accompanied by Frank Cork and Frank Wolf on the marimbaphone.

* * *

STRAND—NEW YORK

Popular Numbers Feature "Good Gracious Annabelle"

The main musical feature this week is the Strand Ladies' Quartet, which is appearing in two fine French folk songs. The weekly Outing-Chester scenic was accompanied by *Mountain Idyl*, on the organ.

In the Strand Topical Review, the orchestra played *Commander-in-Chief*, and for scenes showing the German retreat, *Goodnight, Germany*. For the opening they played the popular intermezzo from "Jewels of the Madonna." Herbert Sisson played for Billie Burke in "Good Gracious, Annabelle," the tuneful *Serenade* by Drdla, and brought out the humor in *Then You'll Remember Me* at a direct cue on the screen.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

J. B. Warren Joins Hodkinson Forces—Films as Court Evidence—Invasion of Europe by the "Big Four"—When is an Educational Picture?

THE big news of the week, to my mind, is the acquisition by the W. W. Hodkinson Corporation of Fred B. Warren, formerly vice-president and director of Goldwyn and one of the founders of that concern. It means that the W. W. Hodkinson Corporation is slated to go to the very top, which the Goldwyn organization has already done, thanks very largely to Mr. Warren. I trust that Goldwyn is not weakened by this loss, and I know that Mr. Hodkinson could have made no better move than to have brought in Mr. Warren at this particular time.

Nobody was more hopeful of the "innovation" that W. W. Hodkinson was reported to be bringing to the distributing end than this writer, when the Hodkinson Corporation was formed. I believe a business thrives on new blood and new ideas. Of course, Mr. Hodkinson was not exactly new blood, but if the *new ideas* came through the *old blood*, that is not a great difference.

The thing is that Mr. Hodkinson had back in 1910 predicted exactly the high-class picture entertainment that we know to-day—predicted it right down to its minutest detail—and then in 1914 put over a high-class distributing idea that is now pretty well known as Paramount.

So we had reason to read the announcement of the new Hodkinson Corporation carefully and to exhibit our pleasure in these pages.

I have seen clever emanations from the Hodkinson office, but I see clever emanations from other distributing offices. And it would not be proper to say of Mr. Hodkinson's that they are in a class by themselves.

The Hodkinson stunt of "double" effort in film sales through the utilization of the services of the selling force of one of the established exchanges plus Hodkinson special representatives, is the nearest to a revolutionary move.

Mr. Hodkinson is essentially an idea man and linked to Fred Warren will turn loose some great big ones. Warren is a theorist, too, but he has the knack of persistently putting his theories into practice. It is a great combination. Warren's work at Goldwyn will mainly be taken over by Felix Feist, I suppose, because Felix is the only man in that organization on the distributing side who is in a fair position to bat it out a la Warren. I surmise that Warren still retains a large stock interest in the Goldwyn Corporation, and it seems very likely to me that the introduction of the bright Feist to that organization was due to Warren's desire to protect his own holdings. Feist was a tower of strength to World, and will undoubtedly repeat for Goldwyn.

Accuracy!

A judge in a Brooklyn (N. Y.) court did not want motion pictures of an accident shown in evidence because he had seen trick films in which impossible persons did impossible things, and was therefore chary of the accuracy of the motion picture. So he abruptly dismissed the application for the exhibition of these films to the jury.

Persons acquainted with the film on its technical side will wonder whether the judge was fair in his assertion. *Can* all motion pictures be faked, and the faking not apparent to a trained film inspector? *If* a film has been faked, would not an inspector discover sure signs of it?

If no film can be considered 100 per cent. accurate because some one sometimes saw a trick picture containing grotesque stunts, the motion picture as the great educator of the future perishes. The Departments of Visual Instructions formed recently in many States of the Union had better be immediately disbanded!

And what of the films that our Allied Governments have been taking at great expense for historical record? The financial expense was just one item here; in many cases, the *lives* of intrepid operators were given to secure these records.

Are they also without value?

And the films of exploration, like those of the late Col. Roosevelt's, and those of surgery, like the late Dr. John B. Murphy's?

The pronouncement of the Brooklyn Justice shows how fallible the Courts are. The well-meaning Justice ought to have known that a film can be as accurate as any form of depiction, perhaps *more* accurate than any other form. He should have known that a "faked" film is very easily detected by an inspection of its negative.

The particular film objected to was of an accident. Now, how it would be possible to fake an accident is a great problem; but even then the picture should not have been officially approved until the negative had been inspected by competent experts.

Personally, I don't believe in the exhibition of such films to jurors in such a case, because if the accident has been a disastrous one, the very accuracy of the motion picture tends to prejudice a jury against the defendants who may be alleged to have caused it.

But this ban on the motion picture was not made for any such reason. It was made because the Court had said he had seen all sorts of "fakes" on the screen and, without ordering an inspection of the negative, believed that the film before him may have been faked, too!

I trust that the next Judge who passes upon the admissibility in evidence of a motion picture will be intelligent enough to order inspection of the negative, before bringing in his decision. There is no reason whatsoever that films-that-are-not-faked be not used in the Court trials whenever they can be exhibited without prejudice to the interests of the parties in the issue. I have heard many objections to *teaching* by film but never any on the ground that inaccuracies were taught. The chief value of the educational film IS ITS ACCURACY. A film to show a Court or jury is an *educational* film—that is, you want to educate them on some point of the question in litigation—and subject to tests of its accuracy, should be legitimate for courtroom exhibition anywhere in the land.

Invasion!

Just to show the page wrong in one of its pet predictions, comes news of theater building by the Big Four in Europe. But I have to be shown! If the "Big Four" are thinking of European theaters, it is undoubtedly of single houses in just one, two or three of the large European cities.

And if they went into the building of such houses it would undoubtedly be by way of a small interest shared with capital of the very centers in which it was decided to to build. Then these producers would have the houses in which to introduce their product and it might not be a bad little idea. Would you call *that* an invasion of American capital to buy up the European exhibiting business?

That Comment!

Our exclusive publication of the letter from the "father" of the Movie Training for Wounded Soldiers movement, in London, and our comment on the way that "progressive" America was following up the idea, results in the following from a well-known film distributing man:

In looking over column in the "Dramatic Mirror" saw some dope about the "Father of Movie Training for Wounded Soldiers."

Would say that we had such an idea in mind long before Charlie Hart started.

Mr. Arthur Whyte of our New York branch started work on this and I would like to show you the correspondence in the matter some time and demonstrate that our esteemed (democratic) government fails to get action although we offer them half the earth (?) and that gratis.

CHAS. C. BURR.

And then there is the letter signed "Operator" who asks if there is such a dearth of operators that the wounded should be taught that trade. He says they can easily be taught more profitable lines. And mentions his union.

A Tangle

I am asked to tell why one educational picture company should be suing another one for $25,000. For the life of me, I don't know—admittedly, there are lots of movie things that an Old Exhibitor is not posted about! But it seems that one educational company hired another to make a film for which the parties of the third part were to reimburse the first party, who was in turn to reimburse the second, who were to make and distribute the film.

In making the picture the second party—composed of motion picture people who knew the business—inserted a lot of material calculated to take away from the propaganda appearance of the finished picture.

The result is that the first party believe they will not be able to get the $25,000 promised for the making of the picture by the third parties, and so Number One is suing Number Two for that Twenty-five Thou!

When is an educational picture—when is an advertising picture—when is a propaganda picture—and when is a human interest picture? That in a gist is the question raised by this novel suit, and perhaps some wise judge can give the answer better than a horde of Old Exhibitors.

Uniform Precautions

I have often heard it stated that the strict precautions that motion picture theaters had to take in their projection rooms were not the rule in other branches of motion picture exhibition.

That is a mistake. The strict rules framed for protection in the theaters are based on the primary principals of safety. They were not created to hamper the exhibitor, but to make his exhibition a safe one for the attendants.

Every motion picture exhibition ought to be a safe one—in or out of the theater. The need of this was emphasized the other day when there was a film blaze in the surgical ward of an American hospital ship. There were fifty-six wounded boys in the ward, too. A lot of lives might have been lost, *but*—the projecting machine had been set in a *steel elevator*. All that was necessary was to shut the doors of this elevator and the blazing film burned itself out without doing serious damage.

In other words, the precautions were the same as though the machine had been set up in a theater seating thousands of people.

SAFETY FIRST!—*wherever* motion pictures are projected!

WASHINGTON, D. C.
Feb. 19, '19.

Motion Picture Trade Directory,
Published by Dramatic Mirror,
239 West 39th Street,
New York City.

Gentlemen:

Would it be possible for you to send us a copy of the Directory, as we have lost the one previously sent us. We find this very valuable in our every day business, and would like to secure another copy.

Thanking you in advance, we are,

Very truly yours,

MOORE'S THEATERS CORPORATION,
By Tom Moore,
President.

PITTSBURG,
Jan. 15, 1919.

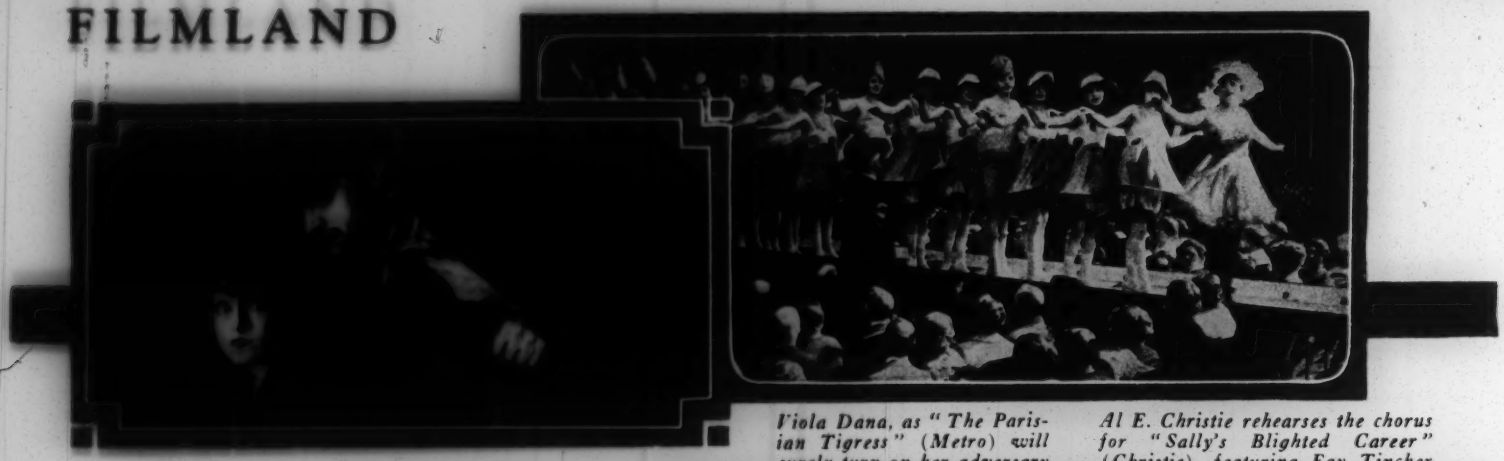
H. A. WYCKOFF,
Dramatic Mirror,
239 W. 39th St., N. Y.

Dear Sir:

Mr. Marcus of the Grand, Pittsburgh's Million-Dollar Photoplay Theater, says of the DRAMATIC MIRROR'S Christmas edition: *"The Mirror is always fine but that edition was superfine,* a dandy for makeup and news. *In fact, I have noticed that the past year has seen the Mirror set a pace for good magazine editing."*

C. C. LATUS.

FILMLAND



Viola Dana, as "The Parisian Tigress" (Metro) will surely turn on her adversary

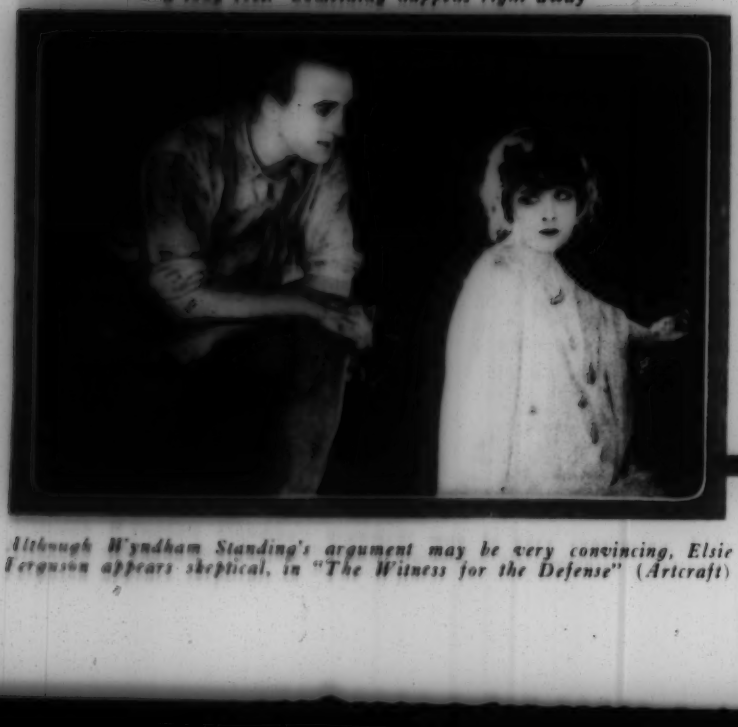
Al E. Christie rehearses the chorus for "Sally's Blighted Career" (Christie), featuring Fay Tincher

Nazimova is one of the picturesque incidents in "The Red Lantern" (Metro)

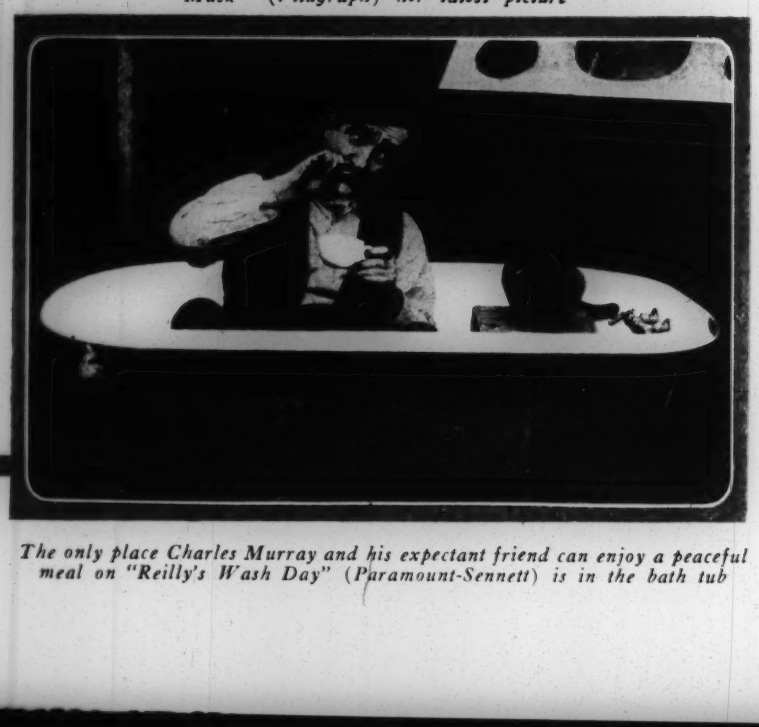
The allegorical figure of injustice seems to be about to overwhelm John Barrymore in "The Test of Honor" (Paramount).

Elsie Ferguson indulges in merely forty winks in "Eyes of the Soul" (Artcraft). She does not have a long rest. Something happens right away

A clan such as this figures prominently with, or probably against, Alice Joyce in "The Cambric Mask" (Vitagraph) her latest picture



Although Wyndham Standing's argument may be very convincing, Elsie Ferguson appears skeptical, in "The Witness for the Defense" (Artcraft)



The only place Charles Murray and his expectant friend can enjoy a peaceful meal on "Reilly's Wash Day" (Paramount-Sennett) is in the bath tub

THE PICTURES' FIRST SHOWING REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"Breezy Jim"

(Triangle—Crane Wilbur)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Wilbur has following here." "Picture only fair."

SYNOPSIS OF STORY

A detective posing as an idle stranger in a Western town, steals a ride on a stage coach on which is a pretty young girl from the East who has come West in search of a "real man." Arrived at the town of Cheyenne, Arizona, in company with one "Old Timer" he discovers a questionable character in the shape of an evangelist, who is discovered to be an escaped convict, who has stolen a pailful of gold and buried it at the spot to which they follow him. "Old Timer," who is the actual owner of the gold, meets with rough treatment from the evangelist before Jim can interfere. Later the pretty girl from the East caring for the old man is kidnapped by the evangelist and rescued by Jim when she suddenly finds that he is the "real man" for whom she has been looking.

"Why I Would Not Marry"

Fox—Lacy Fox—Directed by Richard Stanton—Scenario by Adrian Johnson

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Advertising it as being adapted from play "Eyes of Youth" proved very advantageous."

SYNOPSIS OF STORY

This morality play reveals to the heroine her life as it would have been had she married any of her four suitors. But, through the aid of a crystal, she forsees it all, and instead decides to become a spinster business woman and opens a department store. Success is not hers, however, and she is on the verge of financial ruin when a traveling salesman happens along and builds up her trade. In the end the two marry and give promise of living happily "ever after."

"Toton"

Triangle — Olive Thomas — Directed by Frank Borzage—Scenario by Catherine Carr

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Wonderful subject." "Superfine production."

SYNOPSIS OF STORY

David Lane, American artist, son of wealthy parents, marries his model, who is also sought by Pierre, a Paris thief. The latter renounces his pretension when he hears of the marriage, but vows to be the girl's faithful friend. Lane returns to America on receipt of the news that his mother is dying, leaving his wife behind. With the aid of French lawyers his father convinces the girl that her husband has forsaken her. A girl is born, the mother dies. The child is brought up as a boy by Pierre, who becomes leader of an Apache band. Lane adopts Carewe as his son. Seventeen years later Carewe, his adopted father and the latter's child, now known as "Toton," meet in Paris. Toton seeks revenge on the parent she believes to have abandoned her. War breaks out, Pierre is slain, but first tells Toton the truth. Father and daughter are reconciled and she weds Carewe.

"A Vagabond of France"

Pathe—Henri Krauss—Directed by Henri Krauss

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "An average picture," "well acted."

SYNOPSIS OF STORY

Toinon is deserted by the vagabond, and later marries a farmer who treats her son as though he were his own. The boy grows up and falls in love with Aline. Her father refuses to consent to the marriage because of the blot on the boy's pedigree. However, the vagabond known as a sorcerer and healer, is called upon to cure Aline, who is desperately ill. He consents to affect the cure on condition that Aline marries his son. So the lovers are reunited and the vagabond leaves once more to take up his delightful journeying.

"The Midnight Patrol"

(Select—Thurston Hall, Rosemary Theby)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Plenty of excitement." "Well acted."

SYNOPSIS OF STORY

Terrence Shannon is sent to clean up Chinatown. Now Shannon desires a reputation in the police force, and also wishes to avenge the death of his friend, Duncan, who met his fate at the hands of the Chinese leader, Wu Fang. Shannon incurs the hatred of Wu, who holds his sweetheart, Patsy, a prisoner. Shannon continues his work to clean up the district and nearly meets his death. But in the end both he and Patsy are saved and Chinatown is cleaned out.

"The Echo of Youth"

Ivan—All Star—Written and Directed by Ivan Abramson

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Cast does wonderful work." "Rather disagreeable story."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Dramatic Interest	Fair
Atmospheric Value	Fair
Setting	Good
Acting	Fair
Technical Handling	Fair
Coherence	Well built
Costuming	Good
Photography	Good
Quality	Fair

SYNOPSIS OF STORY

The hero is elected to the Supreme Court bench. His wife is a society woman. He has a beautiful daughter. The villainess, whom he has not seen in twenty years, comes to him and demands that he admit to her son that he is his father. Comes a time when the truth is revealed. The hero and the villainess are shocked. Finally they break the sad news to the betrothed pair. The young people are heart broken. Obsessed with the idea that his life is ruined and that he had also ruined the lives of his wife and daughter, the hero is about to commit suicide when his daughter saves him. In the meantime the villainess' dissipated brother discovers the state of affairs and comes to the front and claims that he is the father of the boy and that neither the hero nor the villainess have any claim upon him. The young people are reunited. The hero's wife forgives him. And the villainess goes on her way.

"The Way of the Strong"

Metro—Anna Q. Nilsson—Directed by Edwin Carewe—Scenario by June Mathis and Finis Fox

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Did good business."

SYNOPSIS OF STORY

Alexander Hendrie and James Leyburn are partners, gold prospecting in Alaska. Leyburn runs away with his partner's wife, child and gold. He deserts them in a blizzard, retaining the gold dust. The wife dies, the boy survives and is brought up in New York by his mother's half sister, who believes them to have been deserted by Hendrie. Eight years later Hendrie and Leyburn are successful financiers in Gotham. Hendrie falls in love with the guardian of his child, the trio being ignorant of each other's identity. They are on the point of marrying, when Leyburn, ruined by his old partner on the stock market, tells the girl that her fiance is her dead half sister's former husband. Hendrie seeks out his traducer and gives him a terrific beating, after accusing him of his crime. The girl unseen by Hendrie, witnesses the meeting, they are reconciled and the father regains his son.

"That's Good"

Metro—Hale Hamilton—Directed by Harry L. Franklin—Scenario by A. G. Kenyon

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A fine comedy-drama, the kind of picture that pleases my audiences best."

SYNOPSIS OF STORY

Marcellus Starr, the proprietor of a "gent's emporium" in a small town, is a simple, good natured soul, who answers "That's good" to everything that is said to him. A group of city crooks think he is a "boob" and decide to fleece him of the fifteen thousand dollars which they know he has saved. Their plan is to entice him to the city with an accomplice, a charming lady whom Marcellus falls for at sight. With the girl's help the crooks outline a plan whereby they can all make some money on a horse race, and they inveigle Marcellus to join them. With his mind not yet made up Marcellus returns to his home town and the girl follows him there to see that he doesn't slip through their fingers. In the week that follows they see so much of each other that the girl discovers she loves the simple soul and cannot impose upon him.

"Blind Man's Eyes"

(Metro—Bert Lytell)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "An appealing story."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Gripping
Dramatic Interest	Tense
Coherence	Clear
Acting	Resourceful
Photography	Good
Technical Handling	Good
Setting	Good

SYNOPSIS OF STORY

While traveling in a Pullman car an attack is made upon the life of a blind attorney. A young man in the train is thought to be guilty and taken as a prisoner to the lawyer's home until the mystery can be cleared. The young man and the lawyer's daughter become interested in each other with the stigma still attached to the man's character. It develops that the hero was convicted some time before of a murder of which he was innocent, and having escaped from prison is seeking evidence which will prove his innocence. Papers to this effect are in the lawyer's safe, having been sent by a man who wrote them as a dying confession. The hero dare not ask the lawyer for them as circumstances have led him to believe the lawyer is not a friend of his. After a series of exciting incidents the papers are obtained by the hero and he learns that the man of whose murder he was convicted is still living. All ends happily with the true facts known concerning the hero. Of course, he wins the girl.

"When Men Desire"

Fox—Theda Bara

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Customary Bara business." "Well acted."

SYNOPSIS OF STORY

The war plays a large part in this drama, for it concerns a beautiful American woman who finds it difficult to leave Germany. The Prussian officers seek to help her there for their own purposes, but by impersonating a dead German spy she finally gets passports and is sent to France with important messages. At the firing line she is again held up by a German, but finally her American aviator sweetheart comes to her rescue, the German officer is killed, and she helps to bring the Allied army to a glorious victory.

"Miss Dulcie from Dixie"

Vitagraph—Gladys Leslie—Directed by Joseph Gleason

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Charming story." "Fine interpretation by Leslie."

SYNOPSIS OF STORY

Dulcie Culpepper leaves her Southern home on a visit to her uncle and aunt in New York. Under the terms of a relative's will she is to receive $5000 if she resides with them six months, the object being to reconcile her father and his brother, who have been estranged since the Civil War. Her aunt is opposed to her, but Dulcie wins the love of Orrin, a son by a former marriage, also her uncle's affection. The aunt finally favors Dulcie, but when a codicil to the will reveals that the girl is heir to half a million dollars she thinks Orrin is actuated by mercenary motives and returns home. Her uncle and Orrin follow, the brothers are reconciled and Dulcie convinced of her lover's faith.

"Put Up Your Hands"

American (Pathe)—Margarita Fisher—Directed by Edward Sloman, Scenario by L. V. Jefferson

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Finely acted." "Star excellent." "Plot not unusual."

SYNOPSIS OF STORY

Olive Barton shocks her aristocratic family by performing in boxing matches, and finally she decided to go West with her father to seek further excitement. There she falls in love with a young mining engineer, but her father's secretary seeks to win her himself and also trys to gain the engineer's mining claim as well. But he is completely frustrated in the end and Olive finally becomes engaged to the man of her choice.

"The Fire Flingers"

Jewel—Rupert Julian. Directed by Rupert Julian. Scenario by by Waldemar Young

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A wonderful picture." "Finely acted."

SYNOPSIS OF STORY

Richard Hatton, six months out of prison, is discharged from a printing shop by its owner, Richard Olwell. While he is in Olwell's house being fed by Mrs. Olwell, his former employer comes in with a girl whom he is going to elope with. A fight follows in which Olwell is killed. Hatton, who bears a striking resemblance to him, takes his place, and eventually marries Mrs. Olwell and achieves success financially.

"The Love Defender"

World—June Elvidge—Directed by Tefft Johnson, Scenario by George D. Proctor

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Same old kind of disagreeable story." "Star does good work."

SYNOPSIS OF STORY

After his fiancee, Anita Day, breaks her engagement and marries a wealthy man, Frank Rodney, a young physician, weds Hope Meredith. Anita wearies of her husband, who later dies. She pursues Rodney constantly. He yields to her persistency. They are about to elope, when he receives a letter warning him that his wife is about to commit suicide. He returns in time to prevent her from drowning herself, renounces Anita and happiness reigns in the Rodney family.

"The Silver Girl"

Pathe—Frank Keenan—Directed by Frank Keenan, Scenario by Jack Cunningham

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "An average picture." "Star is well liked."

SYNOPSIS OF STORY

The owner of the Howling Coyote mine is the means of restoring a rich claim to the heroine. In spite of the difference in their ages, the girl believes herself in love with the man and marries him. Soon the girl becomes oppressed with the loneliness of the camp and persuades her husband to accept the invitation of the representative of some New York financiers to visit New York. In the city the girl becomes enamoured of society life and is on the verge of leaving her husband for another man. Overhearing his wife's conversation the husband plans a duel and shoots wild, hoping to be killed and thus relieve his wife. The wife realizes she loves him after all and follows him back to Nevada.

"Pettigrew's Girl"

Paramount—Ethel Clayton

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Clayton a big favorite."

SYNOPSIS OF STORY

William Pettigrew, an awkward recruit in a camp near New York, sees a picture of Daisy Heath, a popular actress, and falls in love with it. At the theater where she is playing, he makes himself known to her. She is so impressed with his sincerity that when she visits his camp as an entertainer, she manages to have a long talk with him. The result is that she throws over her millionaire suitor, who immediately enlists, and it is Pettigrew who wins her hand.

"The Sheriff's Son"

Paramount—Charles Ray

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Ray a great favorite." "The kind of thing Ray does best."

SYNOPSIS OF STORY

Royal Beaudry is born with the taint of fear in his blood, as the result of the killing of his father by a gang of cattle thieves. When Dave Dingwell, the new sheriff, is abducted by the gang, Royal is called upon to help search for him, and in spite of his fear, consents. Through his efforts the gang is forced to disband—and for himself he wins the hand of Beulah Rutherford, the daughter of an enemy of his father.

(*Wire Reports Continued on* 542.)

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Captain Courtesy, Param.	(*East*)	**Fair**–"A re-issue that went well." "Excellent acting." "Virile story."
Carolyn of the Corners, Pathe	(*East*)	**Good**–"The kind of sentiment that is liked." "Bessie Love charming."
Crucible, Param.	(*East*)	**Great**–"I can count on Clark for crowded houses."
Extravagance, Param.	(*East*)	**Great**–"A strong story." "An appealing story of the times."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
Fortune's Child, Vita.	(*East*)	**Fair**–"Well acted, average story."
Gentleman of Quality, Vita.	(*East*)	**Great**–"Williams a great puller." "Went fine."
Girl Who Stayed at Home, Artcraft	(*East*)	**Great**–"Another fine Griffith picture." "An appealing story." "Wonderfully staged and acted."
Hit or Miss, World	(*East*)	**Good**–"A good story." "Well acted."
Johnny Get Your Gun, Artcraft	(*East*)	**Great**–"Stone packed the theater." "Picture pleased every one." "Action every second."
Lamb and the Lion, Ex. Mut'l	(*East*)	**Great**–"Thrills and comedy that strikes public favor."
Light of Victory, Univ.	(*East*)	**Great**–"Intense drama that pleased." "A good Universal."
Little White Savage, Univ.	(*East*)	**Fair**–"An average picture." "Well liked."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls."
Man in the Open, United	(*East*)	**Great**–"Dustin Farnum can be counted on for good houses in my theater."
Marriage of Convenience, Sherry	(*East*)	**Good**–"Calvert seems to draw good houses."
Marriage Price, Artcraft	(*East*)	**Great**–"Ferguson can be counted on for crowded houses." "A fine star."
Old Homestead, Param.	(*East*)	**Great**–"Popularity of title packed my house." "Well done."
Once to Every Man, Frohman	(*East*)	**Great**–"A story full of vitality." "Well staged and acted."
Partners Three, Param.	(*East*)	**Great**–"A play full of emotions."
Poor Boob, Param.	(*East*)	**Great**–"One of the best comedies of season."
Poppy Girl's Husband, Artcraft	(*East*)	**Great**–"A real Hart picture." "Thrills." "Everyone enjoyed it." (*Central*) **Great**–"Big business."
Probation Wife, Select	(*East*)	**Great**–"Absorbing subject." "Talmadge great." (*Central*) **Great**–"Talmadge presents character true to life." "Talmadge is great puller."
Profiteer, Arrow	(*East*)	**Good**–"Well acted." "Story of average worth."
Sealed Envelope, Univ.	(*East*)	**Great**–"Secret service plot captivated." (*Central*) **Good**–"Splendid picture."
Shadows of Suspicion, Metro.	(*East*)	**Fair**–"Comedy drama with a pleasing love story."
She Hired a Husband, Univ.	(*East*)	**Good**–"Plenty of excitement."
Sign of the Cross, Param.	(*East*)	**Great**–"Did great business with this picture." "Powerful story."
Silent Strength, Vita.	(*East*)	**Good**–"Especially well acted." "Story only fair."
Soul of Broadway, Fox	(*East*)	**Great**–"Gripping story." "Suratt drew big audiences."
Trick of Fate, Ex. Mut'l.	(*East*)	**Great**–"Above average." "Barriscale's costumes especially appealed to women."
Turn of the Road, Brentwood	(*East*)	**Great**–"A modern theme that grips."
Winning Girl, Param.	(*East*)	**Good**–"An excellent story." "Well acted."
Zaza, Param.	(*East*)	**Great**–"Combination of popular play and star proved great."

SCREEN PLAYS AND PLAYERS

FILM GRAFT CASE INVOLVES CHIEF OF FIRE BUREAU

Grand Jury Indictments Follow Investigations of Fake Film Exchange—Picture Theater Managers Buy Protection

INDICTMENTS alleging conspiracy and accepting unlawful fees were returned by the Grand Jury against Dr. William F. Doyle, chief of the Bureau of Fire Prevention of the New York fire department, and Capt. Frank McGinnis, in charge of the Bureau of Public Assemblies of the Bureau of Fire Prevention. Others indicted with them were Leon Wallace, a manager of Healy's restaurant, Sixty-sixth street and Columbus avenue, and Frank McGoey.

The Grand Jury action is the result of an investigation, demanded by Fire Commissioner Thomas J. Drennan and conducted by Alfred J. Talley, chief Assistant District Attorney, and Albert Blogg Unger, Assistant District Attorney, into the alleged doings of the so-called Colonial Film Company.

The evidence, drawn from a group of forty or more managers and proprietors of motion picture houses showed that the chief excuse for the existence of the company as a "film exchange," was to afford the ways and means whereby movies could contribute graft to official and unofficial sources in return for "protection" from prosecution for violations of the fire ordinances.

Leon Wallace, a manager of Healy's Restaurant, admitted that he had operated the offices as a "film exchange" from January 15 to February 15, when they were closed. The company's records showed that approximately $1,500 had been paid in by movie concerns in amounts of $10, $20, $25 and $30. Florence McGrath, who was employed as stenographer and office manager, cleared up some of the mystery, according to Mr. Talley, when she informed him that she had never seen a film in the place and that all the money she took in from the movie men she turned over to Wallace.

The initial moves in the inquiry were made extremely difficult by the disinclination of theatre managers to talk. Some of them confessed they did not want to be squealers and others said they were afraid of the consequences if they got in bad with anybody.

FILM COMPANY REORGANIZED

Gold Coin Motion Picture Co. Making First Feature

The Gold Coin Motion Picture Co., Inc., has recently completed its reorganization, and will soon have its initial feature picture ready for release. The picture is to be called "Links of Destiny," and has Peggy Shanor as its star. Sidney M. Golden is directing the production.

Many new features of unusual interest are being evolved by the men in back of the organization, it is said, and innovations in the production of dramatic photoplays are promised.

James A. Butler, a prominent jurist of Jersey City, is president of the company, and the Foreign Sales Department is in charge of Ernest H. Mayer.

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Palmer Photoplay Institute to Erect Building in Hollywood

The Palmer Photoplay Corporation, the Los Angeles institute for training photoplay writers, is now casting about for a site in Hollywood upon which to erect a building spacious enough to accommodate its rapidly-expanding business.

"Foreseeing the inevitable dearth of good story material for motion picture production," said Roy L. Manzer, general manager of the Palmer Institute, "Mr. Palmer and I set out two years ago to perfect a plan of training and co-operation that would enable ambitious men and women of creative talent to master the elementary essentials of photoplay plot construction without studio experience."

BRADY PRAISES AFFILIATION IDEA

Likes Cleveland's Cooperation Between Chamber of Commerce and Managers

William A. Brady, while in Cleveland viewing the initial performances of "She Would and She Did," Grace George's newest comedy success, complimented the local Motion Picture Exchange Managers' Association. He said that the Cleveland idea of affiliating the Board of Motion Picture Exchange Managers with the local Chamber of Commerce, was fast becoming a national policy.

This policy, which originated in Cleveland about two years ago, has spread to include over twenty cities of the country, and letters of inquiry from other sections not yet affiliated with a Chamber of Commerce, are arriving here every day, to ascertain just how the co-operation was accomplished, and the benefits to be accrued through the affiliation.

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El Paso Theater Goes Over to Films

This is the last season the Texas Grand Theater in El Paso will be devoted to dramatic art. Beginning next fall, some time in September, it will become a moving picture theater. C. N. Bassett, owner of the theater, has decided that a high-class moving picture theater will pay better than one devoted to road attractions. J. C. Quinn, who is operating two picture shows in El Paso at present, is to be the manager of the new picture house. Next year road attractions will be booked at the Crawford.

SHELTON.

LITTLE TRIPS TO THE STUDIOS—By Barry

Director Henry King motored over from Santa Barbara last week to witness the Santa Monica races, and returned in time to O. K. some sets and start shooting Monday morning on "Six Feet Down," from Jackson Gregory's book. William Russell and Viola Vale will be featured.

Mary Anderson is undecided whether to accept an offer to play opposite a well known star or be featured in two-reel comedy-dramas, with an interest in the picture. We hope little Mary means a financial interest.

H. B. Warner was on location in Arizona recently where some desert scenes were being made for Jesse D. Hampton's next production. When he returned a friend asked him if they had any rain while in Arizona. Warner with his usual wit replied, "Rain? Why they have bull frogs in that country five years old that haven't learned how to swim yet." In the cast with Mr. Warner are Barbara Castleton, Eugenie Forde, Jack Richardson and Manuel O'Geda.

Bertram Grasby is playing an excellent heavy in a new Mary Miles Minter production for the American. Bert likes Santa Barbara and while wandering about the town recently said to a native, "I suppose you have some interesting characters in a place like this." The native replied, "Yes, after the hotels fill up."

Douglas Fairbanks has moved to his new studio, once occupied by the Clune interests. A new office building has been erected, together with new light stages and necessary small buildings. Doug has finished and shipped "Knocking Knockers," the special government film he made for Uncle Sam to use as propaganda against agitators.

Two years ago the name of Du Brey was unknown in picture circles. Today every important cast seems to include the name of Claire Du Brey, which stands for a versatile young actress who can portray heavy, matron, character, and leading parts. Claire is climbing steadily.

"GOOD GRACIOUS ANNABELLE"

Sketchy Version of Play Presented at Strand—Mantle

The probabilities were fairly strained in the stage version of Clare Kummer's comedy farce, "Good Gracious Annabelle." They are frankly fractured in the screen version.

The adventure that made the staged play unique among comedies concerned not only Annabelle herself, but all her poverty stricken friends as well. And when she induced three or four of them to take positions with her as house servants in a certain summer home on Long Island, there to enjoy a vacation by the sea without expense to themselves, while the owner was on a business trip in the West, they moved forward in close formation, as it were.

In the screen version, however, because of the conviction of producer, director and star that only the star should be considered, Annabelle's adventure is the only one detailed. She merely drags her guests from a luncheon she is giving them in the St. Swithen Hotel, informs them that they are to consider themselves servants, and the trick is turned.

The result, of course, is a sketchy version of the play. It is made entertaining by Billie Burke, who plays the heroine, aided by her towsled, sunlighted locks, her attractive smile and her general pictorial attractiveness. The story carries her back briefly to the early adventure talked of in the play—an experience in the West in which her father lost his life and she was forcibly married by a hermit with whiskers who wanted the right to protect her—but this, too, is no more than sketchily developed. Later, during her experience as a servant, she meets the hermit again, without his whiskers, and loves him, and in the end is glad she married him.

Herbert Rawlinson is the hero. Crauford Kent plays the bibulous owner of the summer home, Frank Losee is a general adjuster of business tangles, and Billie Wilson is seen briefly in the May Vokes part of Lottie, the cook.

BURNS MANTLE.

FAMOUS PLAYERS-LASKY TO BUILD BIG STUDIO IN LONG ISLAND CITY

Two City Blocks Selected on Graham Avenue With Laboratory Opposite—Open and Closed Stages to Be Well Equipped—Expect to "Shoot" Before End of Summer

THE Famous Players-Lasky Corporation will break ground shortly in Long Island City, for the erection of a big studio and laboratory. It is the aim of those in charge of the work to make the plant the most complete and up-to-date institution of its kind in the United States or abroad.

The studio block is bounded by Graham and Pierce Avenues on the north and south 600 feet and by Seventh and Sixth Avenues on the east and west 200 feet. This entire block will house the actual producing activities and will include one gigantic glass-covered stage and one large open air stage. Offices of the executives, dressing rooms, property rooms and other parts of the studio will be equipped and are arranged in such a manner as to expedite the most efficient handling of high-class photoplay production.

Across the street on Pierce Avenue and Sixth, the laboratory will be erected. The plans for this plant were laid out under the direct supervision of Frank Meyer, who has had many years of experience in handling of laboratories and has made special trips to other cities where large plants are located, in order to study every modern phase of this work.

NEW YORK STATE SENATORS APPROVE OF MOTION PICTURE SHOWINGS ON SUNDAY

Codes Committee of Both Branches of Legislature Report Measure Out of Conferences—Thompson Bill Ready to Be Voted Upon

THE Codes Committees of both branches of the Legislature have taken favorable action to-day on the Sunday motion picture and Sunday baseball bills, by reporting them out of the committees so that action may be taken on the floor.

The Assembly committee, which had under consideration the bill introduced by Assemblyman Charles D. Donohue, the Democratic leader in the lower house providing for Sunday motion pictures, reported it out of committee, but decided to make amendments to the bill so that it would conform with Senator George F. Thompson's bill, which was also reported favorably out of the Senate Codes Committee conference by a vote of 6 to 4. One member of the committee was absent, but desired that he be recorded in favor of the bill, which would make the vote seven to four.

It appears that the provisions of the Sunday motion picture measure prepared by Senator Thompson was considered more favorable than the similar bills prepared by Senator Foley and Assemblyman Donohue, and for that reason the Thompson bill was substituted.

Full Text of Bill

The full text of Senator Thompson's bill follows:

"If, in any city, town or village, motion pictures are now exhibited on the first day of the week, they may continue to be so exhibited during such time after two o'clock in the afternoon as the exhibition of motion pictures shall not have been prohibited by an ordinance hereafter adopted by the common council or other legislative body of such city, town, or village, the adoption, repeal or readoption of which is hereby authorized.

"If, in any city, town, or village, motion pictures are not now exhibited on the first day of the week, they shall not be so exhibited except during such time after two o'clock in the afternoon as shall be permitted by an ordinance hereafter adopted by the common council or other legislative body of such city, town or village, the adoption, repeal or readoption of which is hereby authorized."

The Thompson bill is now in a position to be acted upon by the members of both branches of the Legislature.

Judgment in Screen Club Case

Judgment was entered on March 21, 1919, in the Supreme Court of New York by the Screen Club through its attorney, Arthur Butler Graham, against its former landlords, William H. Cowen and Robert H. Davis.

The action was brought against the club for unpaid rent amounting to $2,500. The complaint alleged that the club had been dispossessed for non-payment of rent and that the landlord had been unable to rent the premises to anyone else. The club defended on the ground that the dispossess proceeding had terminated the lease and that the club therefore owed no rent for the period that followed while the premises were vacant. The Court sustained this contention and directed judgment for defendant.

Filming of "Khavah" Completed

"Khavah," the first Sholom Aleichem picture to be produced by the Zion Films, Inc., under the direction of Charles E. Davenport, was finished during the week. Under ordinary circumstances the production should have taken at least seven weeks to complete, but because of the pressure from several big exhibitors who desire to book the picture, Director Davenport forced his cast to work day and night with the result that the story was turned out in little over five weeks.

It is expected that a private showing of the picture will be given on April 15. Negotiations are now being completed for the rental of a popular Broadway photoplay house.

Big Feature for Victory Loan

"The Price of Peace" is the title of a big feature film to be used exclusively as a Victory Loan booster. The picture, which has been assembled and titled under the direction of Frank R. Wilson, publicity director for the Treasury Department, is said to be a summary of the ar from the declaration to the presen day. One hundred and forty print will be distributed over the country.

Griffith Producing One of "Limehouse Nights" Stories

"The Chink and the Child," a film version of one of Thomas Burke's "Limehouse Nights" stories, is now being completed by David W. Griffith. The locale of the play is China and the Limehouse district of London, where many of the scenes were actually photographed. The characters, only three in number, will be played by Lillian Gish, Richard Barthelmess, and Donald Crisp. It is expected that the picture will be ready for release about the middle of May.

Inter-Ocean Buys Louise Glaum Feature

The foreign rights of the "The Goddess of Lost Lake," a Bruntonmade production in which Louise Glaum is starred, have been purchased by the Inter-Ocean Company. Federal Photoplays, Inc., is supervising the marketing of the picture, which is being released through the W. W. Hodkinson Corporation.

"Common Clay" Is Big Hit

The success of "Common Clay" as a drama on the spoken stage, is being surpassed by its record as a Pathe special feature, starring Fannie Ward.

All of the first run houses where the big feature has been shown have advertised extensively and gone in for striking lobby displays, the result being record-breaking attendance.

Margarita Fisher, American star, riding out to location on her favorite horse "Swego"

In "A House Divided" (Blackton) Sylvia Breamer coyly annoys the bird in the gilded cage

Pauline Frederick evidently learns something startling from the book, in "The Woman on the Index" (Goldwyn)

WARREN JOINS HODKINSON CORP.

Resigns as Vice-President of Goldwyn Company

W. W. Hodkinson announces the election of F. B. Warren as a vice-president of the W. W. Hodkinson Corporation. This new affiliation means the retirement of Mr. Warren as vice-president and a member of the board of directors of the Goldwyn Distributing Corporation, with which he has been associated from the day of its first formation in 1916.

"I think Mr. Warren shares my own opinions as to the necessity for the improvement of relations existing between the exhibitor and distributor of motion pictures," said Mr. Hodkinson. "I have watched his development in the industry."

"My affiliation with Mr. Hodkinson is founded upon business logic," is Mr. Warren's explanation of his change.

Dorothy Phillips Speaks to Frisco Crowd

Dorothy Phillips and Allen Holubar personally appeared in the Strand Theater, San Francisco, recently during the showing of "The Heart of Humanity." So large was the crowd that attempted to gain entrance to the theater that the police got Miss Phillips to address part of the crowd from the markee of the theater so that order might be maintained.

Youthful Admirer Sends Rare Flowers to Doris Kenyon

Evelyn McCormack, fifteen years old, of Rome, Ga., is a warm admirer of Doris Kenyon. On the first day of Spring she sent Miss Kenyon a special delivery package containing a remarkable collection of flowers from Georgia.

Five Metro Stars in Production Drive at Coast Studios

Five Metro stars—Bert Lytell, Viola Dana, Hale Hamilton, May Allison and Emmy Wehlen—are at work simultaneously on new productions at the new Metro studios in Hollywood, Cal. Comedy is the predominant note in the new productions. With one exception the forthcoming pictures are light in theme.

New Earle Williams Picture

Work was started this week at the West Coast studio of the Vitagraph Company on a new Earle Williams feature, "Mon. Picard," in which Mr. Williams will be supported by Katharyn Adams and a strong cast. James Young is directing.

"Two Women" to Be Released

The second Anita Stewart production, "Two Women," has been set for release by Vitagraph for the latter part of April. "Two Women" was directed by Ralph Ince and was written by James Oliver Curwood.

Loew Moves Western Offices

Marcus Loew plans to transfer his western offices from Chicago to Cleveland. Cleveland, he says, is the logical distribution center for the middle west.

HODKINSON TO DISTRIBUTE ZANE GREY PRODUCTIONS

Pictures Will Be Important Unit of Series of Special Attractions to Be Released Through This Distributing Channel

THE Zane Grey series of special productions, the first of which, "Desert Gold," is now nearing completion, are to be released through the W. W. Hodkinson Corporation, according to an announcement made this week by C. A. Weeks, Treasurer of Zane Grey Pictures, Inc. These productions are to constitute one of the most important units of the new Hodkinson program.

Only pictures of high and permanent standard, it is understood, are to be made part of this program. They will be designed especially for the big theaters, and therefore, offerings of exceptional interest to the theaters of lesser size.

Discussing the affiliation of the Zane Grey Pictures with the Hodkinson organization, Mr. Weeks said:

"Three months were given to the preparation of the scenario of our first picture, 'Desert Gold.' In this effort, three of the ablest scenario writers obtainable and Mr. Grey himself were engaged constantly. This same exacting attention has been given to every detail of the making of the picture—cast, direction, location, sets, etc."

Mr. Weeks left New York Wednesday for a flying trip to Los Angeles where he will confer with B. B. Hampton and other associates in the western offices of these companies.

Ralph Kellard to Return to Screen

Ralph Kellard, former Pathe star, is returning to the screen, having been signed by B. A. Rolfe to play the featured role in a new six-reel special feature, as yet unnamed. Mr. Kellard is now in Miami, Florida, where many of the scenes for the new picture will be taken. This picture will mark Mr. Kellard's reappearance on the screen after an absence of a year and a half, during which time he returned to the speaking stage to create leading roles in "Eyes of Youth" and "Nancy Lee," and this season in "Over Here" and "A Stitch in Time."

Albert Capellani Signs Dolores Cassinelli

Adolphe Osso, who recently promoted the organization of the Albert Capellani Productions, Inc., has organized a second producing company to make pictures featuring Dolores Cassinelli, frequently referred to as "The Cameo Girl." Albert Capellani will supervise the productions, although the Cameo Pictures Corporation and the Albert Capellani Productions Inc., will operate independently of each other.

Independent to Produce Morris Story with Jane Grey

"When My Ship Comes In," a screen version of Gouverneur Morris' novel of the same title, is announced by Frank G. Hall, president of Independent Sales Corporation, as the fifth of the series of 10-20-30 special productions. Jane Grey is the star. Robert T. Thornby, formerly director for Lasky productions, directed.

Arrow Company Gets New Quarters

The Arrow Film Corporation will move on May 1, to larger quarters in the Candler Building. The Arrow company is planning an advertising and sales campaign for bigger business in the state right field.

Lewis Stone Company Busy

The Lewis Stone Productions, Inc., are at work on the first of eight features. It is called "Man's Desire" and was written by Mr. Stone himself. Lloyd Ingraham will direct. Inter-Ocean Film Corporation have contracted for the foreign rights on the full schedule of eight pictures.

IS THAT SO!

Ruth S. Allen, manager of the manuscript sales department of the Palmer Photoplay Institute, is in New York, where she is closing negotiations for the exclusive handling of the photoplay output of a number of the country's foremost authors and playwrights.

Craufurd Kent is playing in "Come Out of the Kitchen" with Marguerite Clark. The company has just finished exteriors at Pass Christian, Miss., and are now working on interiors at 56th Street Studio.

Sylvia Breamer, star of J. Stuart Blackton's "The Common Cause," and his next feature release "A House Divided," has returned to New York from California.

Helen Weir, who will be remembered in the role of "Jennie" opposite David Warfield in "The Music Master," has a prominent role in Samuel L. Rothapfel's comedy production for the first Rothapfel Unit Program.

Elinor Fair has just started on her second picture with the Fox Co., starring with Albert Ray. The story is "Words and Music" by Charles Leugel.

Naomi Childers is playing opposite Hale Hamilton in his newest vehicle, "After His Own Heart."

Tom Moore has signed a long term contract with Goldwyn for an indefinite period.

May Allison, will make a motor tour of the old Spanish missions along El Camino Real, from San Diego to Santa Barbara.

Rosemary Theby has been engaged for one of the important parts in "Yvonne From Paris" the new Mary Miles Minter subject now in course of production at the American's Santa Barbara studios.

Eugene Strong has been playing opposite Gladys Leslie at the Vitagraph studios in a feature entitled "A Stitch in Time."

Marion Davies has started work on "The Dark Star." It is a screen version of Robert W. Chambers' novel of the same name.

Bob Leonard has been engaged by the International-Famous Players-Lasky combine to direct a number of super features. Mr. Leonard will start work very shortly.

Harry Morey sees a way out in "Fighting Destiny" (Vitagraph)

In "Marie Ltd" (Select) Alice Brady is thinking a sad thought

Reilly playing horse in "Reilly's Wash Day" (Paramount-Sennett). He has long supported a wife and family, but this is his first attempt at supporting the furniture

This young lady, clad in the newest spring model of African jungle gown, is appearing with Hale Hamilton in "That's Good" (Metro). Does she play the title role?

Chas. Dorety is pulling the gentleman's leg in "A Skate at Sea." If the gentleman should retaliate—well, the scene of this encounter is an airplane

Charles Morgan Seay has been engaged to direct Myrtle Stedman in Gray Seal Classics.

Gus Metzger has been appointed division manager for the Pacific coast for Universal and Jewel offices.

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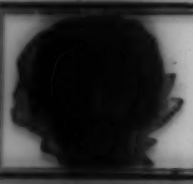
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"The Amazing Wife"
Universal—Mary MacLaren.

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comment: "Good story."
SYNOPSIS OF STORY
The heroine is a girl who has married a man who proves to be of little worth. In a barroom fight he is killed and she is desperate because there is no one to care for her. She then claims to be the wife of a lieutenant listed as "dead" in the papers and goes to his parents, who take her in. Then the lieutenant comes home, having been merely injured. He keeps her secret, however, and soon falls in love with her. An admirer of the girl would separate them, but they become man and wife.

"The Forfeit"
Hodkinson—House Peters.

WIRE REPORTS—EAST
Box Office Value.....Good
Exhibitor Comment: "Good story well acted."
SYNOPSIS OF STORY
At a cattlemen's convention, Jeffrey Masters meets Effie Van Blooren and falls in love with her. After they are married, Jeffrey discovers that Effie has been the wife of his younger brother, Bob, and through her unwitting betrayal of him, Bob was hanged as a cattle thief. Sikein, one of the old gang, entraps Jeffrey, and in the struggle that follows, Jeffrey and Effie are both wounded. Jeffrey's faith in his wife returns.

"Three Men and a Girl"
Paramount — Marguerite Clark —

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comments: "Clark can be counted on for crowded houses."
SYNOPSIS OF STORY
In this picture three men, respectively designated by Sylvia as the "big, middle-sized and little bear," flee to the country to escape the society of women. Then comes Sylvia, who frustrates her marriage to an old man by running away; and her introduction into their society proves them to be shams as far as hating women is concerned. How could any man hate so delightful a girl as Sylvia Weston? All fall in love with her, but she accepted only one of them, the "little bear."

"Fighting Destiny"
Vitagraph—Harry Morey.

WIRE REPORTS—EAST
Box Office Value.....Great
Exhibitor Comment: "Harry Morey is a strong card."
SYNOPSIS OF STORY
Larry Cavendish, a man of wealth and a political reformer, receives a note on the eve of his wedding to the effect that his fiancee cannot marry him the following day That night, while coming from his club, he sees her hurry into a cab with a one-armed man and drive away. Larry's efforts to discover the identity of the man are not successful. Disguising himself he invades a beggars' lodging house in time to see the man he seeks escaping with the girl, He follows them over the roofs and finally throws the one-armed man to the pavement below. Not, however, before the girl is shot and killed.

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Tell your patrons the cast includes good looking Alan Forrest, dependable George Periolat, and Margaret Shelby, Mary's very own sister—
Tell your patrons the story reaches its climax in the home of a millionaire where little Miss Minter has gone because she believes she has been invited there, whereas she is really regarded as an intruder—
THEN watch the box office for results.

American Film Company, Inc., Presents

Mary Miles Minter IN "The Intrusion of Isabel"

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"Wonderful clean-up on last Mary Miles Minter."—*Bijou Theatre, Racine, Wisconsin.*

"All box office records were broken on Sunday with the 'Amazing Imposter' and hundreds were turned away."—*Manager A. S. Megahan, Strand Theatre, Denver, Colorado.*

"'The Amazing Imposter,' a good subject well worked out."—*Fred Busman, Electric Theatre, St. Joseph, Missouri.*

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"Rosemary Climbs the Heights" *"The Amazing Imposter"*

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